SOME
INSTRUCTIONS
CONCERNING THE
ART OF
ORATORY.

Collected for the use of a Friend a Young STUDENT.

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Parts of Rhetorick.

SECT. I.

I. *Invention*, in which

1. Of Common places for Arguments, *Num* 2. wherein: 1. To use our own invention first -- and in this not to be too curious, in the beginning, for our matter or expression. -- But, in a second copying to reject what is slight, to order what is approved, to correct the expression, &c. -- To expose them rude in writing, rather than to burden the memory -- Not to prosecute long one Argument, but seek after variety, *num.* 12. &c.

2: After our own, to use other mens, Inventions -- to alter --to enlarge them. -- *n.* 15.

SECT II.

2. Of disposing the invented matter in some order, and under certain Heads. --

SECT. III.

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5. Omoptota's to be disjoined, *n.* 8.
6. In the second Clauses of a Period words needless, not to be repeated. *n.* 9.

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2. of the parts of any branch.
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1. For better Emphasis, *n.* 5.
2. For apter connexion, *n.* 6.
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4. For

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   1. In like beginnings of several clauses.
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   Not too much.
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   2. Without.
   3. Before.
   4. After.
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   7. The thing onely explained.
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   1. By repetition of the same words, *n.* 15.
   2. By multiplication of the like expressions, *n.* 17.
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By

By interpretation, *n.* 23.
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In the Expressions, *n.* 2.
In the Illations, *n.* 3. *Varied.*
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3. By frequent commutation of Persons.
4. By Dubitation.
5. By Admiration.
6. By Consultation.
7. By Præoccupation.
8. By Correction.
9. By Concessions.
10. By Suppositions of Absurdities.
2. To be 1. Concise for the Pen.
2. More diffused and copious for speaking, -*n.* 13.
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4. Of Perspicuity of Stile, -*n.* 15.
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SECT. X. -*VII. Of Action.*

INSTRU-

INSTRUCTIONS
CONCERNING
The ART of
ORATORY

SECT. I.

Nu. 1. THE Parts of Oratory are *Invention*, taking care for the Matter; and *Elocution*, for the *Words* and *Style*. The Parts of Oratory.

I.

2. Invention consists in an acute Consideration, and particular weigh- 1. Invention; in which

weighing of all circumstances, &c. out of which any argument may be raised to advance the subject in hand. Therefore your Fancy, in this, ought not to be committed, and left, to chance; gazing about, and waiting, as it were, what may by sudden Enthusiasm drop into it, but to be excited and guided by Reason; diligently beating and examining the Causes, Effects, Adjuncts, and whatever may have relation to your subject, that (at least) some of them may afford materials to your design. Brief Tables of which, and sufficiently exact, in all the three kinds of Discourses, Demonstrative, Judicial, Deliberative, see in *Quintil. lib.* 5. *cap.* 10. and in *Farnabi's*, and other Modern, Rhetoricks. A many of which are also rudely put together in these verses:

5. Of Common Places of Arguments.

An? Quis? Quid? Cujus? Cui? Quo?
Quibus auxiliis? Cur?

Quo-

Quomodo? Circa quid? Qualis?
Quantum? Ex, In, & à quo?
Quamdiu? Ubi? Quando? Quoties?
Quotuplex? Quot? & Unde?

Or in that ſhorter,

Quis? Ubi? Quid? Quibus auxiliis?
Cur? Quomodo? Quando?

Who? What? How? When?
Where? and why?

3. For Example; Common places for Arguments; **To prove any thing to be good*, may be ſuch as theſe;---

-- Becauſe tis the chief end, all men, or the wiſeſt of men, aim at --- all, or the wiſeſt commend --- becauſe it produceth ſome good --- preventeth or remedieth ſome evil -- procures us much pleaſure, -- profit, -- reputation, -- honors, -- things, we account good. -- is rewarded -- is difficult to attain -- is contrary to all exceſs, &c. -- is dictated by nature -- is followed with content -- other things for its ſake accounted good, &c.

4. **To prove any thing more good*, ſuch as theſe;

-- Becauſe tis the end, and ſo more worthy than the means -- choſen for its ſelf, and not for another -- conducing to a better, worthier end -- converſant about a nobler object -- can better be without the other, than the other without it -- is the cauſe of the other --- more beneficial -- beneficial to more -- more

rare -- more beautiful -- more lasting -- more rewarded -- more easie to be procured (for on both sides arguments are probable) -- more pursued by wise men -- better, according to circumstance of person, time, place, action, &c. -- Any of which mediums, *cæteris paribus*, is perswasive.

5. The contraries serve, * *To prove a thing evil, or less good.* * *To aggravate a Crime*, such as these, drawn -- From the greatness of the dammage -- the impossibility of reparation -- from the quality of the person, by whom; to whom -- from doing it alone; or first; or often -- with no, with small, benefit to himself -- with a determinate purpose, having no plausible motive to it -- not very feasible; -- from its being a thing contrary to nature --- to express law -- favouring of brutishness, and inhumanity --- Done in a holy place, in the court, &c. -- in such a time -- against a Kinsman, a Benefactor, a Magistrate -- giving so much scandal -- so much encouragement.

6. * *To extenuate a fault*;

-- That it was not done at all -- not so done -- -- that it was done so; but that it was well done -- -- not well done; but yet of those things that are usually pardoned -- that it was not an injury -- but an error; a misfortune -- not done with an ill mind -- not with deliberation -- that not a part onely, but the whole action be considered -- not that action, but the whole course of his life -- what good, as well as what evil, he hath done -- not to regard the words of the Law, but

the

the intent of the Law-giver -- not the Law (failing in particulars,) but equity.

7. All Discourses are either of *Things*; *Persons*; or *Facts*: *In Persons*, considerable are; their Descent, Nation, Countrey, Sex, Age, Fortune, Manners, Education, Relations, of Father, Master, Citizen, &c. *In facts*; The Cause, Time, Place, Instrument, the Manner, &c. *In things*, (that is, Substances, and Qualities) the *An sit*, *Quid sit*, *Quale*, *Quotuplex*; its Genus, Species, Properties, &c. -- In gross, for all subjects (which are most-what mixt of these three, *i. e.* Persons, Actions, Qualities) Proofs are derived from Persons, Causes, Times, Places, Antecedents, Consequents, Efficients, Effects, Events, Conjugates, Similies, Contraries, Contradictories, Comparison with Things Greater, Lesser, Equal; from Correlates, Examples, Suppositions, and Reduction *ad absurdum*, (as is used in the Ma-

thematicks) to a Consequence that all grant to be false; from their *Genus*, *Definition*, *Division*, &c. Amongst which * Similitudes (*i. e.* Like Cases resembling it:) *Contraries (which much manifest one another:) * Examples, Instances, Suppositions and Reduction *ad absurdum*, are diligently to be sought out; proving a thing many times much more, than reasons to our Auditory; who, when by the one they see not how it can be done; by the other they easily see that it is done; and therefore *Exemplum* is not in vain made one species of argumentation.

8. Several Examples of Arguments drawn from such Topicks. As; *From effects*, *Scipio* was a better General then *Hannibal*, he conquered *Hannibal*.--He is valiant, for he feared not death.--*From the Instrument*; He killed him, for his weapon was found in the wound--*From the Antecedents*; He killed him, for he threatned his death, went out by night armed, way-layd him. --*From Circumstances*; *Cic. Clodius* laid wait for *Milo*, and not *Milo* for *Clodius*; *He* went forth with lusty servants armed; *This* with a few women; *He* mount-

ed

ed on horſe-back; *This* in a Coach. -- *From the Conſequents*; *Sylla* took not up arms for ambition ſake, witneſs the reſigned Dictatorſhip. -- *A majori*; If lawful to kill an Adulterer, tis ſo to beat him. --Who hath committed ſacriledge, will not ſcruple to commit a theft. --- *A minori*; If Theft a capital crime, much more Sacriledge. *From Similies*; If Continency be a vertue, then ſuch is Abſtinence. -- As Mariners can do nothing without a Pilot, ſo neither Souldiers without a Commander. --*From Conjugates*; an honeſt thing it is to learn, therefore to teach. -- *From Contraries*; If War be the cauſe of all evils, Peace is the remedy of them. -- If he deſerve pardon who wrongs one unawares, he merits a reward, who purpoſely doth one a favor. -- *From Contradictories*; When he refuſed to entertain him having all mens approbation, would the ſame entertain him with ſo many mens offence? -- *From Diviſion*; That any one be a Citizen, he muſt either be born, or made ſo; but he neither of theſe -- *So from Dilemmas*; where either ſide choſen evinceth the ſame thing: --Putting a man to the rack, no ſure way to diſcover truth: for either he can endure the pains, and then he will lie amidſt his torment; or he cannot endure them, and then he will ſay any thing, to end them. See concerning theſe Topicks *Quintil. Inſtit. l.* 5. *c.* 10. &c. and the firſt and ſecond Book of *Ariſtotles* Rhetorick.

9. Now there being infinite other places of Arguments beſides theſe, eſpecially where the ſubject is

more complexe) and many of these not furnishing any one subject, except with very trivial and common matter (which is to be rejected) they are onely set down to give hints to your invention whilest yet unpractised; which, when more exercised, will presently repair to those chiefly serviceable, and less accommodable to other subjects, without at all saluting the rest.

10. Invention on most subjects is to look two wayes. To prove in the first place; in the second to disprove: to confirm, and then to confute; ἀναςκευαςικὴ, to state first; and κατασκευαςικὴ, to make and answer objections. (There being nothing, that so much can be said for, but something also may be said against it) which affords a double field of matter to be drawn from these, and such like heads. The first part useth to be more solid; the second, more acute. Hence the natural parts of a discourse are, 1. an Exordium or Pre-

face

face; 2. Declaring and proving our own Positions. 3. Refuting the contrary; 4. A short recapitulation and concluding, called *Peroratio.*

11. In all our Proofs we have recourse to, either things of sense; or common received Axioms, and Truths, or Laws, and Customes, or the Concessions of our Adversary, or of our Auditors. Neither is it needful to ascend to the ultimate Causes of every thing, but to stay our Probation at our Auditors grants.

12. In inventing take heed of torturing your fancy too much at first; either in the quest of more curious matter, or in setting it down in the most exact form. For, besides that the mind doth more heavily and lesse accurately, perform many things at once; the Wit especially, is of so delicate a sharpness, that any forcing presently turns the edge

On these to exercise your own Invention first; and in this not to be too curious at first, for your matter, or expression.

edge; and where we make too much difficulty, it becomes onely amazed and aſtoniſhed; and thus circumſcribed and limited to none but extraordinary productions, like a pent flame, it blazeth not the more for this, but is rather choked and put out. *De ingenio ſuo peßimè merentur* (ſaith *Quintil.*) *qui diligentiam putant, facere ſibi ſcribendi difficultatem.* The beſt way therefore is, to give it leave to expatiate it ſelf in its work, and heat, and grow more active by degrees; * to take what it ſponta-neouſly produceth; and paſs by, what it doth not readily paſs through; which (like the deficient memory) at another attempt, or, by and by, at the ſame, anſwereth of its own accord our formerly-fruſtrated expectation. What orderly matter therefore, it ſhall (unforced) offer you, ſet down; that by this, as a lower ſtep, the Fancy may aſcend, and ſcrue it ſelf up to ſomething more choice; which it

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cannot so easily mount unto at the first, without taking, by the way, this meaner rise. But then we must take the pains of twice writing, that the second Copy may cast away (according to its better Provision) what is ordinary and common in the former.

But in a second copying to reject what is slight, correct the order, expression, &c.

13. Rather than reserve your compositions in your mind, till they are exactly formed, write them down at first without curiosity, and correct them after in your Paper: Tis said of *Virgil*, that he drew out his matter first in Prose, then composed it in verse at large; then again contracted those verses to a smaller number, and better expression. Many things are, as easilier, so sooner, done severally, then at once: as our strength, in parcels, quickly takes up the weight, which united in one it can never move. For the mind travelling with many conceptions at once (undisburdned of any) must needs be much surchar-

To expose them rude in writing, rather than burden the memory.

charged, retarded and confounded; but ſhe beholds them now much more clearly and diſtinctly, when thus by writing laid before her face; by this ſhe hath fewer buſineſſes to attend at once, more room to perfect, and eaſe to range them, now not ſo eaſily skipping and withdrawing themſelves out of her ſight, or interturbing one another, as when they were all confuſedly floating in the fancy. * *Intellectus* (ſaith Sir *Fr. Bacon*) *cogitationibus gravatus clareſcit, &c. ſi literis mandentur.* * *Whoſoever hath his minde fraught with many thoughts, his wits and underſtanding do clarifie and break up* [*by committing them to writing*] *He toſſeth his thoughts more eaſily, he marſhalleth them more orderly, he ſeeth better how they look, when they are turned into words; finally he thus waxeth wiſer than himſelf.* Though for ſome ſmaller pieces of Invention, perhaps *Plini*'s way of compoſing ſet down

down in his Epiſtles *l. 9. Ep. 36.* is not to be diſliked.

14. To be furniſh'd with variety of good matter (without which change, both the Orators fancy, and the Auditors attention, are ſoon tired) you muſt not purſue any one particular Argument too far, and draw it out as it were to the dreggs; for much, upon any one head, cannot be ſaid well: but if well, perchance, by ſome pregnant wit; yet how much, upon divers objects, will that wit ſay better; and by this advantage, go ſo much beyond it ſelf, as without it, it doth beyond others? It is convenient therefore, often to break off the thread you are ſpinning; and ſet your imagination on work afreſh, upon ſome other new circumſtance, as if nothing at all had been meditated before. All which variety of in-cohering matter is to be joynted and ſet together in the ſecond review.

Not to proſecute long, one argument, but to ſeek after variety.

Af-

After your own, to make use of other mens Inventions.

15. After the exercising of your own thoughts upon your subject (and not before) use the help of other mens. Whose Writings you find to have handled something pertinent to it. For, if you exercise your own Meditation, after you have read theirs, most-what, the wit is not so active and loving of trouble; but that, like other bodies in motion, it will follow a Track and Rote made before it, rather, than its own Biass, and Force; And as unlikely as it is, before the seeing what others in the first place have done, that your inventions should coincidate with theirs; so difficult it is, after, that yours should vary from them. Be wary therefore of accepting in the first place the auxiliaries of your Books or of your memory: which (doing it without pains) is always ready with the tendering of her provisions, though never so mean, to prevent the labours of the fancy.

Alter and concoct the matter received from others into your own ſtile; and improve it, as onely a hint given you, by many additions varying from it.

To alter. To enlarge them.

SECT. II.

1. IN all your Compoſitions, eſpecially thoſe of any length, upon all your Materials reviſed, a Diviſion, and diſtribution of them under certain Heads, ſuch as beſt fits them, is alwayes to be caſt, and contrived; though not neceſſary alwayes to be mentioned, yet in many alſo not to be concealed. Which Diviſion as, by having the ſeveral ſorts of matter taken (as it were) out of a confuſed heap, and diſtinctly ſorted by themſelves, it much cleareth the Diſcourſe, helpeth the Auditors judgment, and ſheweth the Orators, ſo likewiſe it exceedingly facilitates the Tranſitions, aſſiſteth the Memory, guides

2. Of diſpoſing the invented matter in ſome order, and under certain heads.

guides the Oration steady from an uncertain and unequal fluctuation (like a weather-driven ship destitute of her Pilot) and makes it steer a certain and methodical course to the Point, whither the Orator designs it: By which also the Oration is freed from tediousness (*Partitio tædium levat*, Quint. l. 4. c. 2.) Whilst the Auditors attention more patiently passeth through many moderate discourses, than one long: and it seemeth excessive to him for one subject, which for many, seems but short, and reasonable. In which by the Orators mentioning continually his Transitions from one part to another he is refreshed to see, how much is already finished, and the bounds also of what is yet to come, (*minus longum videtur, in quo, quid ultimum sit, certum est. Quint.*) and proceeds to a new subject with a more erected attention. For the same reason, after a long discourse, Recapitulations are necessary, that the Auditor

ditor may discern, that the Speaker is methodical.

2. Paucity of parts (not ordinarily to exceed three or four) commends a division: and as a partition is better, than the unity of a discourse; so that partition is better, that doth not much recede from it. (*Neque prudentia auditoris confusione partium impedienda, neque memoria multitudine*). And in the distributing of your matter, you are chiefly to look out, what is fittest to be first, and what to be last, said, that the beginnings and endings of all these may be the most weighty, which by the Auditor are most observed. (*Quæ primò, aut postremò dicuntur, maximè inhærent.*)

3. For the composing therefore of a more accurate Discourse, I conceive these *four* things are to be observed;

1. The *setting down* your Inventions confusedly; and the tran-

ſcribing out of other Authors of what fits your purpoſe.

2. *Partition*, i. e. the ſeeing what *Heads* ariſe out of theſe materials; the ſetting theſe *Heads* down, and marking each matter with ſeveral figures or letters in the Margent, ſhewing to which *Head* it belongs.

3. The *ordering* of theſe *Heads*.

4. The *Compoſition* of this matter under every *Head*. But this Compoſition alſo is not to be done without ſome diviſion, or gradation obſerved in it. (See *ſect.* 3. *n.* 7. -- *ſect.* 6. *n.* 21.) There being no part of an Oration, but that hath alſo its parts.

SECT. III.

3. Of Tranſitions from one matter to another.

1. THe ſeveral pieces of *Invention* under each Head muſt next be ſowed and tenanted together, and ſo let into one another, that

that ſeams and joynts may not appear (unleſs where it is for our advantage to ſhew them): but that the Oration may ſeem continuous, and all of one thread: which is done by ſeveral artifices.

2. Firſt, By bringing in ſuch apt words into the cloſe of one matter, as have ſome near relation and affinity alſo to the following; by which *mediums* they may ſeem faſtened-together, and naturally drawing-in one another. 1. By ſome words relating to both.

Examples (which for a great part I have taken out of *Plinius Secundus* his *Panegyrick* and *Epiſtles*, being an Author you are well acquainted with, where you may be pleaſed to ſee them more at large; for I am affraid I have obſcured many of them by too much contraction.) *Quod evenire contrà ſolet, magis admiratus ſum, poſtquam penitus* inſpexi. Inſpexi autem *penitus*; *nihil à me ille ſecretum &c.* --- Amas *Marcellinum, atque etiam mihi ſæpe* commendas; Amabis magis commendabiſque, *ſi cognoveris, &c.* --*Dabitur non cubiculum Principis, ſed ipſum Principem cernere in publico*, in populo, ſedentem. Populo, cui *locorum quinque millia adjeciſti &c.* -- *Quo magis ſcires, quam gratum mihi foret, ſi ſu-*

ſcireres quod injungo. Injungo autem *& pro rei magnitudine &c. & pro &c. -- vide Sect. 6. n. 16.*

2. By Compariſon.

3. 2. By making ſome compariſon (where the *Tranſition* is more diſcovered) between what precedes and what follows. Where note, that any other *Conjunctions, Diſcretive, Redditive, Conditional, Cauſal, Adverſative,* are more elegantly uſed, than that which is called the *Copulative* -- As -- *ſeeing that -- whereas -- whileſt -- which beſides that -- although, &c. yet -- whether this -- or that, &c. -- not onely, but alſo -- if both, &c. It both, and alſo -- which as it, &c. ſo it -- which ſhall, &c. if firſt -- This, not to &c. but to -- If his juſtice &c. yet his clemency* -- (ſo *Relatives* are alſo uſed: *Quem, illum -- quo, eo --*) which, as they ſerve for chains to link the ſeveral clauſes of a period together; ſo likewiſe for ſigns, to ſuſpend the Auditors attention, till that which correſponds to them, is inferred. Now this *Compariſon* uſually is;

1. Ei-

4. 1. Either of *Cauſe*, and *effect*, *priority*, and *poſteriority*, between them; in time, nature, dignity, &c. As-- 1. Of Cauſe and Effect, &c.

Plin. *Quibus omnibus* ita *demum ſimilis adoleſcet*, ſi *imbutus honeſtis artibus fuerit*, *&c.* [and ſo he paſſeth to ſpeak of his education in the liberal arts].

5. 2. Or of ſome *ſimilitude* between them; as - 2. Or of Similitude.

Quoniam de genere belli *dixi*; *nunc* de magnitudine *pauca dicam.*-- *ſit hoc* inhumanitatis *tuæ*; ſtultitiam *incredibilem videte.*-- *Protexi viros* optimos; *Eoſdemque* gratiſſimos; [and then he proceeds to ſpeak of their gratitude] *mihi certe debere ſe prædicant*, *&c.*

6. 3. Or of ſome *Oppoſition*. 3. Or of Oppoſition.

Et hoc quidem virtutis præmium; *illud* ſolatium doloris *accepit*, *quod filio ejus &c.* -- *Hæc laus* acti *Conſulatus*; *illa* dilati, *quod*, *&c.* [Thus proceeding to ſpeak of *laus dilati conſulatus*] *Eſto*; *ſit* in verbis tuis *hic ſtupor*: *quanto* in rebus ſententi iſque major.

7. Or thirdly (which is the chief, and ſcarce ever to be omitted, and which renders all *tranſitions* very 3. By Gradation.

easie and graceful) by a certain *gradation* and *ascent* in the matter it self; leading the Auditor (fastidious enough in the greatest art) still from something less, to something more considerable and weighty; *Augeri debent sententiæ, & insurgere,* Quint. (as the Merchants best wares are shewed last) the stronger still seconding the more infirm; and that being set first, which placed last would appear superfluous; or at least a fall from a former height. As --

Sed hoc utcunque tolerabile; gravius illud, quod &c.-- Ingens hoc meritum majus illud [thus proceeding to speak of another merit] See *Tully Orat. 2. Philip. At beneficio sum usus tuo?* Quo? 1. quanquam *hoc, quod commemoras, semper præ me tuli, &c, Sed* quo beneficio? Quod *me non occideris, &c.* 2. *At occidere non poteras.* 3. *Fac potuisse.* Quale beneficium istud, &c. 4. *Sed sit beneficium vel summum, in quo potes me dicere ingratum? &c.--* Literas, quas me sibi *misisse diceret, recitavit;* 1. *Cujus inhumanitatis recitare palam literas? &c.* Sed 2 quid in istis, quod *mihi opponas? &c.* Sed quid *opponas tandem,* 3. si negem *me unquam istas ad te misisse? &c.* 4. At ego non nego. Quod *enim verbum in istis non plenum humanitatis? &c.* 5. At ego tuas literas pro-

proferre possum, *in quibus &c.* -- *ostendam* 1. *Causam non fuisse, cur a Prætore postulares, ut bona* P. Quintii *possideres ?* 2. *Deinde ex edicto te possidere non potuisse ;* 3. *Postremò non possedisse*, Cic.

It ought to be no easie thing to condemn 1. a man of heresie ; 2. much less a Church ; least of all 3. so ample, and large a Church as the Greek ; 4. especially so, as to make them no Church. B. *Laud.*--(See *Sect.* 7. *Num.* 3.)

8. Or fourthly, When *Transitions* are more difficult, they are not unelegantly ushered in, by the Orators making *Interrogations* himself, or *Objections* from others. -- As --

4. By Interrogation.

At beneficio sum usus tuo ? Quo ? &c. -- (as before) -- *At dicet hic aliquis ? At cui materiæ hanc sedulitatem præstiterunt ? nempe veteri, &c.* -- Actaque *est* sæpius *cum magna varietate.* Unde varietas ? unde plures actiones ? *Cæcilius &c.* -- [passing thus to another matter.] --(See *Sect.* 7. *Num.* 3, 4.)

SECT. IV.

2. Elocution. 1. THus much of 1. *Invention*, and *Arguments*; and 2. of the partition of them; Now 3. of *Elocution*. (*Partes officii Oratorii, argumenta invenire; inventa disponere; disposita exornare.*)

And, in it, 1. first, concerning *words*. 2. Then of *Periods*; and of the various artificiall *placing* of the words in them. 3. Next, of the severall *figures*, and *modes* of livelier and more passionate expression. 4. of *stiles*. After which I shall adde something, 5. of *Recitation*. 6. of *Pronuntiation*. and 7. of *Action*.

1. Of Words, To be avoided. 2. 1. *Concerning words*.

1. Too many *Consonants* or *Vowells* comming together are to be avoided, as causing an ungratefull sound.

Words of extraordinary length,

to

to be rejected; *Monoſyllables* ((.i.) where *Polyſyllables* may be had) more: the firſt making the language dull and ſlow, the other (by reaſon of their many *conſonants*, and often endings) abrupt, and unfluent (*Monoſyllaba, ſi plura ſunt, malè continuabuntur; quia neceſſe eſt compoſitio multis clauſulis conciſa ſubſultet* (Quint.l.9.c.4.) *Eſt enim in ipsâ diviſione verborum latens tempus.*) Hence *compounds* more elegantly uſed, than their *ſimples*.

1. Words ill-ſounding; Monoſyllables, &c.

3.* Words, *ſmooth* and *ſweeter-ſounded* (which happens by an equal mixture of *vowels* and *conſonants*) are to be uſed rather than rough and harſh: [as, *adore*, for *worſhip* -- *aſſentation*, for *flattery*: -- *levity*, for *lightneſs*.] In ſpeaking of things not ſenſitive,* words tranſlated and figurative, which may preſent them as it were to the eye, rather than proper: [as, *tears* for *grief*]. Again,* ſuch words rather, as are leſs common (ſo they be not obſolete, or new-forged); which,

which, for their rarity, are more obſerved ((for we look on, words, as men; admire ſtrangers, paſs by domeſticks): Eſpecially this to be obſerved in Poetry :) ſo thoſe derived from the *Latine*, if firſt made familiar by ſome uſe, are to be pre-choſen; being moſtwhat far ſmoother, than the *Saxon-Engliſh*; and, (by reaſon of all Sciences delivered chiefly in that tongue) more adaptated for many diſcourſes. Where note, that *Latine* Nouns are more eaſily tranſlated to our tongue, than verbs. [*as reverence, inſpection, loquacity, &c.* becauſe their terminations are, in other words of common uſe, made familiar unto us.

2. Auxiliary and expletive.

4. 2. Since languages undeclinable, & that are without variations of *Moods*, *Perſon*, *Tenſe*, in *Verbs*; and of *Caſes* in *Nouns*, abound infinitely more in ſubſervient monoſyllables; [as the Latine words *habuit*, *authoris*, are three words, each,

each, in the *Engliſh*] theſe therefore to be excluded, where they may (as often they may) be ſpared; (eſpecially in verſe) Now ſuch excluſion may be made ſeveral wayes, of which I will ſet you down ſome (on condition that you will not cenſure me for deſcending to things of ſo trivial and common obſervation.) Such then are * the *adjectiving* of the *Subſtantive*, by adding [*s*] As

The ſword of Cæſar -- *Cæſar's ſword.* Of the goodneſſe of whom, &c. *of whoſe goodneſs*: (ſo, *their*, for *of them*: *what*, *whereof*, *wherewith*, *whereby*, *&c.* for, *that which*, *of which*, *&c.*

Example, *He knoweth not that which he doth -- He knoweth not, what he doth.)---*

* The omitting of the *Relative* [*whom*, *which*] in the *oblique caſes*, when its *antecedent* immediately precedes, by putting its *Prepoſition* or ſign after the *verb* (yet this to be forborn in the end of a Period, which *Monoſyllables* do not ſo decently conclude, eſpecially the *ſervi-*

ſervient). *Example*;

The *thing of which* we ſpeak; -- the *thing* we ſpeak *of*.

* The changing of the *ſubjunctive* with its ſign, into the *Infinitive*, or *Participle*.

He endeavoured, that he might find out -- He indeavoured *to find out* -- I, when I ſaw, *I ſeeing*. -- I, he being abſent, I, *in his abſence*. -- Rerum, *quæ ingenio exercentur &c.* Of *things exerciſed* by wit.-- They ſhewed more craft, than they did valour, -- *more craft, than valour*. (vide n.9.)

* The changing of the *Pronoun* and *Verb* into the *Noun*; or *Verb* into the *Participle*.

Thoſe that teach, *Teachers*: That which is contained, *the contents*. Not knowing the contents.

-- *Per cunas alimentaque prima* precatur
Ut ſibi committat, quicquid dolet
The Nurſe, by her firſt food, and Table, *preſt*
Her griefs diſcloſure

Niſi quod æquiore animo ferunt homines, quem Princeps parum fideliter genuit, quàm quem male elegit, -- more patiently admit *the unhappy iſſue*, than the *ill choice* of Princes.

-- *Tre-*

-- *Tremulaſque manus anniſque metuque*
Tendit, & ante pedes ſupplex procumbit Alumnæ.
-- Her hands with years
And terrors trembling (*kneeling to her*) rears.
-- *Jam tunc qui poſſet amari*
Narciſſumque vocat --
Brought forth a boy, even then to be belov'd,
Narciſſus nam'd
She weeps and beggs--*Weeping ſhe beggs*
-- Deus ipſe monebat
Signaque certa dabat
-- This Heaven foreſhew'd
By ſad preſages

* The changing of the *Paſſive verb* into the *Active*; the *Noun* preceding this, that followed the *other*.

Her beauty was deſtroyed by paleneſs -- *Paleneſs deſtroyed her beauty*.
-- *Obſcuraque moto*
Reddita forma *lacu eſt*.
The motion much obſcur'd the fleeting ſhade.

So [*As, with, of, &c.*] are elegantly ſpared, by the *Noun* being prepoſed. As

Thunder-ſtrucken; Sea-green; &c. leiſure-houres, hours

hours of leiſure. Chamber-pleaſures, pleaſures of the chamber.

*The *avoiding* or *changing* of the *Auxiliar verbs* [Sum, Habeo.] into ſome other of more weight.

Sed tamen eventus veſtræ, fortiſſime, pugnæ
Quis fuit?
But what event, O great in Valour *crown'd*
Your famous combat?
--*Quam quæ* comprendere *verbis*
In promptu mihi ſit
Although my deeds ſurmount my utterance.
Impetus eſt *fulvis & vaſta Leonibus* ira.
And Lions with impetuous furies *rave.*
--*Tanta eſt diſcordia mentis*
Such diſcords *rackt* her mind.

Yet are the foreſaid *ſervients* many times uſefully retained, where they are neceſſary to make the *repetition* more *vehement*, and *ſolemn.* -- Example;

In which *they have* ſuffered more loſſe far, than *they have* gotten praiſe. He indeavoured by force and terror, and fair ſpeeches and rewards to obtain their conſent.] More vehement [by force, by terrors, by fair ſpeeches,

ſpeeches, by rewards] --Obliged by ſo many covenants and benefits to ſo gracious a Lord] more preſſing [by ſo many covenants, by ſo many benefits] --Their common power for order, and ſafety, was committed to one] more diſtinct [for order, for ſafety.]

5. 3. That not to be expreſſed in *many* words, which may be as fully in *one*. As 3. Circumlocutory.

Compaſſe about, *encompaſſe*: agreed-together, *combined*: Bring in, *import*. Hold up, *ſuſtain*. Go away, *depart*, &c.

Where the infelicity of the *Engliſh*, by reaſon of *Prepoſitions* diſjoyned from the *Verb*, and ſo from *verbal-nouns* may in many words, be helped by recourſe to the *Latine* compounds, ſuch as are naturalized to this language; [as *come between*, *intervene*]: yet note, that ſome *Prepoſitions* in our own tongue there are, which may be prefixed at pleaſure, as *un*, *dis*, (*un*, *negative*, *dis*, *privative*) *re*, *fore*, *mis*-- ſo [*leſſe*] to *nouns*; *fatherleſſe*, *foodleſſe*. So *nouns*, for brevity, are ſometimes *verbalized*

lized: as, *to complete*, *to contrary*, *to experience*. Sometimes by [*fy*] affixed; as, to *make clear*, to *clarify*, to *beautify*.

6. *Terminations* of *Verbal Nouns* [both *Substantive* and *Adjective*] may be varied lawfully, though they be not ſtamped and made current by former cuſtome; and ſometimes advantageouſly alſo; both 1. for the *ſignification*; (the *termination* much alteringit, ſome of them being *augmentative*, ſome *diminutive*; *frequentative* ſome; ſome of *ſimilitude*; ſome expreſſing a *quality*, ſome an *act*, ſome a *power*, ſome a *habit*, *&c.*) and 2. for the *ſound*; (ſome being more *ſmart*; or *ſmooth*, and *mollifying*, ſome more *hard*, *polyſſyllable*, *polyconſonant*;) Adde to this, that *verbs* (where elſe circumlocution muſt be uſed) *nominalized*, do admit one termination familiarly, that ſuffer not another; and *Latine* words (where our language is deficient)

Engliſh-

Engliſhed, unforcedly receive ſome or other of them, if diſcreetly applied. Several terminations are uſual, ſuch as theſe; *beautiful beauteous -- doleful, dolorous -- narrative, narration -- contentment, contentedneſſe, contentation, content -- temperance, temperateneſſe, temper, temperament, temperature -- verity, veracity -- ſtanding, ſtation -- irremediable, remedileſs -- white, whitiſh, whited, whiting --*

Plurals are of a fuller ſignification than *ſingulars*, and ſo many times more elegantly uſed. As *ſplendors, beauties, ſorrowes.*

Tautology, and often repetition of the ſame word to be avoided [*Cauſas rationis ratio non extat, ei rationi ratio non eſt eadem habere*]; except where it is uſed in the ſame ſentence, by *converſion, gradation, retorſion, &c.* with much acuteneſs and elegancy (See *ſect.6.num.16.*) The deſign of which is eaſily diſcerned from that *reduplication*, 7. 4. Tautologies.

which in distinct sentences without any grace at all proceeds onely from defect of words.

Now any word is most easily varied, * By *Synonymas*, *Metonymies*, *Synecdoches*, *Metaphors*, *Circumlocutions*.

See in *Plini's Panegyrick* the varying of *Domus* to avoid *Tautology--Ergo in* vestigia sedesque *nobilium immigrant pares domini; nec jam clarissimorum virorum* receptacula *habitatore servo teruntur, aut fædâ vastitate procumbunt. Datur intueri* pulcherrimas ædes *detersо situ auctas & vigentes. Magnum hoc tuum non erga homines modò, sed* erga tecta *ipsa meritum, solitudinem pellere,* ingentia opera *eodem, quo extructa sunt, animo ab interitu vendicare.*--Muta quidem illa & animâ carentia *sentire quidem & lætari videntur, &c.*

Or at least * by a gentle *deflexion* of the *same word*, in changing the *substantive* with the *adjective*, or *adverb*; the *verb active*, with the *passive*, or the *participle*, or the *noun*:

'As *Magna merita; magnitudo meritorum--Doctissimus; nemo doctior.--Alii judicent; aliorum esto judicium--judicare, judicatum, judicaturus, ad judicandum, judicandi causâ, ut judicet.*

5. Omo-

5. *Omoptota's* and words of the like termination, being a ſound next to *Tautologies*, are to be, to a certain diſtance, ſevered: or, where they cannot be ſo, avoided: for as, divided, they make in the ſentence a very ſweet and grateful *rythme*; ſo, concurring, they have a very harſh and unpleaſing accent. Example: 8. 5. Omoptota's disjoyned.

Clarorum exempla virorum -- nemo illorum inimicus mihi fuit voluntarius--2. Phil. -- Gravitate, prudentia, fide propè ſingulari -- Titulis, imaginibus, ſignis. --

[ſo almoſt in all *Aſyndetons* one of them is choſen of a different termination.]

6. Repeat not, in the ſeveral clauſes of a period, words, by being expreſſed in one, ſufficiently underſtood in the reſt; ſuch a conciſeneſs, not onely avoiding a kind of Tautology, but ſavouring of a great deal more acuteneſs, force, and clearneſs of conceit 9. In the ſecond clauſes of a Period words needleſs not to be repeated.

(*fruſtra per plura, quæ per pauciora*) eſpecially in thoſe things, which are not meditated to be ſpoken (which require a looſer and diffuſed ſtyle) but written to be read. *Example:*

Defendi rempublicam adoleſcens, non deſeram ſenex.--
--Contempſi Catilinæ gladios, non pertimeſcam tuos.

which words common to both clauſes are *pro libitu* ſometimes placed in the *beginning*, ſometimes in the *end*, ſometimes in the *middle* of the ſentence.

In this Figure *Tacitus* very frequent; ſerving many *nouns*, and ſeveral caſes of them, with one *verb* (though to ſome of them it be a little improper) rather then entertaining any redundance.

Effigiem animalis, quo monſtrante errorem ſitimque depulerant, *ſacravere.* -- *Adverſus fontes miſeratio oriebatur, tanquam*, non utilitate *publica, ſed* in ſævitiam *unius, abſumerentur.* -- *Necare quenquam ex agnitis*, nefas, *animaſque peremptorum æternas*, putant. -- *Eadem* de infernis *perſuaſio*, cœleſtium *contrà.* -- *Cui tuta potius conſilia* cum ratione, *quàm proſpera*, ex caſu, *placuerant.*--

SECT.

SECT. V.

2. *Concerning Periods.* II.

EVery *Period* is constituted of *two* members at leaſt, except it be a ſentence: but to ſpeak alwayes ſententiouſly, is not Oratorlike; ſince they, being ſingle Propoſitions, are not *Reaſoning*; and many of them together, if without connexions, but implicite argumentation at moſt. But ſince all reaſoning, the conciſeſt, is an *Enthymem*, and muſt have two Propoſitions; hence muſt Periods have ſo too: And matter alſo, ſententiouſly delivered, is then granted to be more graceful, ſtately, and obſerved, when, either the whole ſenſe hath a duplication, by a varied expreſſion; (a piece of *Rhetorick* conſtantly obſerved by the gravity of the *Hebrew*, and other *Eaſtern* languages and people); or ſome part or word thereof at leaſt, is *ſynonymized*; as of which we *n.* 1. 2. Of Period

would make a fuller impreſſion. As:

Miſerat etiam Epiſtolas Romam jactantes, & glorioſas, &c. -- *Ne* ſatietate & tædio *quodam* juſtitia *cognoſcentium*, ſeveritasque *langueſceret*. (*vide ſect. 6. n. 17.*

2. Every *Period* then conſiſts of *two* (and the beſt (ſay the *Maſters* of this Art) of *four*) branches. Now in theſe, tis one of the chiefeſt Rules in *Oratory*, that there alwayes be a *correſpondency*, and exact *ſimilitude* (as far as the matter will permit) of every particle of one branch to thoſe of another; every *reddition* ecchoing, as it were, to the *propoſition* foregoing, every *accent* thereof. But if any exceed, the *laſt* clauſe rather to be the *longer*. Which is to be obſerved, not onely in the length of ſentences, bnt of words; among which a *multiſyllable* better anſwers a *monoſyllable* precedent, than a *monoſyllable* a *multiſyllable*.

1. Exact correſpondency 1. of the ſeveral branches therein.

Yet *monoſyllables* correſpond better to *monoſyllables*: as the words

words [*fear*] and [*love*] correſpond better than [*fear*] and [*affection*]: and words of a *like* cadence, better than of a *diverſe*; as the words [*experience*] and [*ſcience*] correſpond better than [*experience*] and [*knowledge*].

Whereſoever therefore you perceive a halting in the Period, ſome *expletives* (than which nothing is eaſier) muſt be inſerted, though the ſenſe were before perfect -- and it makes the *reddition* more full to uſe rather *ſynonyma's* to a former word, than *relatives* to it [*It, theſe, them, &c.*]

[*Ut oratio, quæ ſcripta* placet, *recitata non* probetur. i.e. *non placeat.* -- Which though religion did not *commend* to us, yet civil prudence could not but *extol.*

So likewiſe that matter is many times better divided into ſeveral like clauſes, which may be involv'd all in one. As

[It is great inhumanity to deprive thoſe men, who are confeſſed to have done no wrong, of their rights] Bet-

ther us [It is, &c. to deprive those men of their rights, who are confessed to have done no wrong.]

And, to advance this parity the *voice* (*Active* or *Passive*) *Tenses*, *Cases*, &c. are, as much as may be, to be continued, the same, and unvaried, through the several parts of the sentence. Which uniformity of phrase much helpeth perspicuity. (See *sect. 7. num.* 14.) *Examples* of such parity in the branches of a Period.

Te miror, Antoni, quorum facta imitere, eorum exitum non perhorrescere -- Alterum peto à vobis, ut pro me dicentem, benignè; alterum ipse efficiam, ut contra illum cum dicam, attentè, audiatis. -- Verum implicata inscitia, impudentia est, si nec scit, quod Augurem, nec facit, quod pudentem decet. -- *Nunc enim nihil legere, nihil scribere, aut assidenti vacat, aut anxio libet.* --

2. Of the parts of any branch.

3. And as for whole Periods, so for any part thereof doubled, when the rest is not; a correspondency of the several particles of it, as far as the sense will permit, is not to be neglected. *Example:*

The

The proud ostentation of mens abilities for Invention; and the vain affectation of varieties for expressions, merit not the name, &c.

Next concerning the *placing* of the several words in a *Period*; *Transposition* of them diverse from the *Grammatical* construction, especially in Languages distinguishing *Numbers*, *Tenses*, *Cases*, by their proper *terminations* (by which they become much less liable to ambiguity) hath always been practised, and is of much use (provided that our style by this be not much obscured). *Fit frequentissimè aspera & dura, & dissoluta & hians oratio, si ad necessitatem ordinis verba redigantur, &c. differenda igitur quadam, & præsumenda: nec aliud potest sermonem facere numerosum, quàm opportuna ordinis mutatio.* Quint. Example: 4. 2. Advantageous transposition of the words.

Qua res in Civitate duo plurimum possint, ea contra nos amba faciunt, in hoc tempore summa gratia, & eloquentia.

5. [*Of much uſe* (I ſay)

1. For Emphaſis.

1. For the adding of a greater *emphaſis* to words moſt conſiderable. So ſince the *beginnings* and *ends* make deepeſt impreſſion (there being ſome ſtay ſtill, *before* the one, and *after* the other) 'tis fit the weightieſt words ſhould *there* be placed. Therefore 'tis uſual, * to *commence* with *things*, rather than *perſons*: with the *Accuſative*, rather than the *Nominative*; which alſo may have more reference to what next precedes; again, * to *conclude* with that, without which the ſenſe is not perfect (to keep the Auditor in an attentive ſuſpenſe, till all is ſaid:) and upon which the reſt chiefly depend; which is commonly a *Verb*, a *Participle*, or *Adjective*; words much-what of the ſame *power*: and all of much more than the reſt, being words expreſſing ſome action or paſſion about the reſt. *Verbo ſenſum claudere, multò, ſi compoſitio patiatur, optimum eſt. In verbis enim*

ſer-

sermonis vis ineſt. Quint. l. 9. c. 4. (*Vide exemp ſect.* 5. *num.* 12.)

2. For the apter *Connexion*, that ſo thoſe words might be placed together, which have neerer dependance one of another (as the oblique caſes alwayes have on others): without which location, doubt many times happens, in tongues that are, in their *Caſes* and *Tenſes*, invariable; ſo the confirmation of any thing claims the next place to it, with an Orator, who above all things ought to regard perſpicuity. 6. 2. For Connexion.

3. For the ſweeter *Symphony* and *Accent*. So the *Period* is handſomly interwoven, and gravely ſuſpended by *Interpoſitions* between, (generally) all *Correſpondents*; which, as alſo *Omoptota's*, accord better, being ſevered. So *Nominatives*, and *Verbs*; *Accuſative* and *Verb*; *Subſtantive* and *Adjective*; are 7. 3. For Accent and ſuſpended gravity of the ſpeech.

are many times with more elegancy dis-joyned.

8. 4. For the sweeter Cadence, and Rythme.

4. Words either the same, or several, of the same *termination*, (or (in the unlearned Languages) words of the same part of speech and relating to one another [whether *Substantives*, *Adjectives*, *Participles*, or *Verbs*.]) being artificially disposed and interchanged, do confer a much better Rythme and Harmony to the speech, and a greater correspondency (or sometimes a variation, pleasanter than it) to the clauses. And this several wayes.

9. 1. In like beginnings of several clauses.

1. Either when by them* the *beginnings* of the several clauses accord. As

Liber *offensis*, liber *gratiâ*, liber *& secundis casibus & adversis, caret.* -- Habebat *puer mannulos multos vinctos & solutos*: habebat *canes majores, minoresque*: habebat *luscinias, psittacos, merulas.* --

So

So in words of like *termination*--

Ubi aut jucundiùs morarentur, *quàm in patriâ? aut* pudicitiùs continerentur, *quàm ſub oculis parentum, &c.*—

2. Or * the *Ends* accord. 10.

Pœnos Populus Romanus juſtitia vincit, armis *vincit*, liberalitate *vincit*. -- *Quis eos poſtulavit?* Appius. *Quis produxit?* Appius, *&c.*—

So in words of like *ſound*--

Nunc enim nihil legere, *nihil* ſcribere, *aut aſſidenti* vacat, *aut anxio* libet. -- *Recta ingenia debilitat verecundia, perverſa confirmat audacia.* -- *Ipſe eſt ſtudioſus, literatus, etiam diſertus.* -- *Puer ſimplicitate, comitate juvenis, ſenex gravitate.*

3. Or, * both, the *beginnings*, and *ends* of both, accord. 11. 3. In both like

Ut eſt in ſumma avaritia ſumptuoſus, in ſumma infamia gloriaſus, &c.

4. Or laſtly; * the *beginning* of the former with the *end* of the latter: and the *end* of the former, with 4. In the beginning of one, and end of the other like, &c.

with the *beginning* of the latter: Thiis inverſion being ſometimes more grateful for its varying. As;

Multa ſuper Priamo rogitans, ſuper Hectore *multa.* -
Bene eſt mihi, quia tibi bene eſt. --

So in *like-ending* words.

Quid autem illo aut fidelius amico, aut ſodale jucundius?--
Saluti eorum potius conſulam, quàm voluntati. --
Quæ in Senatu ſæpe ab inimicis, ab improbis ſæpe jactata ſunt.-- *Deteſtanda avaritia illius, qui tam multa concupiſcebat, cùm haberet ſuper vacua tam multa.* --

12. Tranſpoſition of words in tongues modern, and undeclined.

Although theſe *tranſpoſitions* are more incident to the *learned* tongues, yet of them the *modern* are not wholly deſtitute; wch becauſe they by moſt are not made uſe of; or never uſed by deſign, but onely by chance; It (perhaps) may not be amiſs here to ſet you down ſome examples of thoſe which our own Tongue is capable of which I have borrowed out of *Hooker*, one in our Language very eloquent. Where you may ſee, that we alſo have a grace-

a graceful liberty.

1. * Of obſerving many of thoſe elegancies in the correſpondent beginnings and endings of ſentences, exemplified before in the *Latine* tongue (where the apt diſpoſing of words of the ſame part of ſpeech, and that have ſome relation to one another (eſpecially of *Verbs* and *Participles*) is many times very *Emphaticall* and Graceful) *Example.*

It is but juſtice to exact of you; and perverſeneſs it is in you to deny, &c. Your teachings we heard; we read your writings. -- Groſs for men of this quality; wiſe, and grave, men. -- They thought it better, to be ſomewhat hardly yoked at home, than for ever abroad diſcredited. -- the exerciſe of this kind of judgement our Saviour required in the *Jews*, in them of *Beræa*, the Scripture commendeth it. -- wherein they which did impoſe were holy, and they unrighteous, which did bear the burden. -- I need not give inſtance in any one ſentence ſo alledged, for that I think the inſtance in any alledged otherwiſe a thing not eaſie to be given. -- They accuſe you, and againſt you they plead -- For one kind as many reaſons may be brought, as for another. -- Though in which we are, oftener, than they, miſtaken. -- They will ſell your bodies, your wives, &c. all theſe things;

things; and if there be ought elſe &c. they will ſell. -- theſe be the two fair ſupporters, &c. either the inducing tyrannie, or the reducing. --Shewing how good, how gainful, how happy, it muſt needs be. -- How ſhall a man know to do himſelf this right, how to perform this honorable duty. -- None hath brought ceremony on more, or more driven holineſs out. -- And by how much the leſs contentious it is, by ſo much is will be more Chriſtian.

2. * Of ending many times with the *Verb* or *Adjective*.

For in a Civil State, more in-ſight, and in thoſe affairs more experience, muſt needs be granted them.--Forced to confeſs, that, with whom the truth is, they know not. -- That evil ſpirit, which is, even in his illuſions, ſtrong-- As the ſimple ſort are, even when they ſee no apparent cauſe, jealous. -- His vehement requeſts herein, as touching both points, were ſatisfied.--Some things are ſo plain, that truth, from falſhood, is moſt eaſily diſcerned. -- which thing though in it ſelf moſt true, yet is, in your defence moſt weak. -- Yea they are, of their due and deſerved ſufferings, no leſs proud, than &c. -- Be found, unto all kinds of knowledge, a Step-mother.

3. * Of placing the *Accuſative Caſe* (and ſo the *Infinitive Mood*) before the *Nominative*, and before the *Verb*.

To

To do as the Church of *Geneva* did, the learned in ſome other Churches muſt needs be more willing. -- ſomewhat needs ye muſt do--Dangerous it was, &c. -- The other they would rather accept -- Two things of principal moment there are--

4. * Of dividing and tranſpoſing the *Subſtantive* and *Adjective.*

The deſcription is, as ſuted beſt to thoſe times, *typical and ſhadowy.*--yet we ſhall find them broken *well-nigh all*, by &c. -- Practiſing to ſubdue the mighty things of this world by things *weak.*-- And the juriſdictive *power* in the Church there ought to be *none at all.* &c.-- Wayes of peaceable concluſion there are but theſe two certain--ſo that of peace and quietneſſe there is not any way poſſible -- *As for any other* means without this, they ſeldom prevail. --

5. * Of placing the *oblique caſes* with their *ſigns* or *prepoſitions* [*of, to, from,* &c.] (which being dependents on others, are not ſo fit to conclude the ſenſe;) before the *verb* they are governed of; or between the *Auxiliar Verbs* and the *Participle* or *Adjective* following it; and in any part of the ſentence:

as is seen in many of the former examples.

13. And most of these are done by the advantages of some *Relatives*, or other *Pleonasms* of speech, ordinarily used for this purpose; which also many times render the sense more distinct, full, and pressing; see the former examples.

14. Lastly, for all *Rythme* and *Correspondency* of like *Moods*, *Tenses*, *Cases*, in the several branches of a *Period*, though in modern Tongues we have not a like termination of the same *Cases*, to make these *Con-sonancies*, yet have we like *signs*, or *prefixes* going before them; so that, if there be a like ending in *theirs*, *ours* have a like beginning. As

Homini, Pecudi. To a *man*, To a *beast*.

SECT.

SECT. VI.

THus much for *Periods*. Next, concerning the ſeveral *Ornaments*, *Figures*, and Habits for ſetting out the matter more ſpeciouſly, and making our Inventions more lively, and plauſible; grave, and perſwaſive; now ſuch are, *Epithets*, *Metaphors*, *Similes*, *Amplification*, *&c.*

III. *n.* 1. 3--Of the Ornaments of ſpeech; Figures.

1. *Epithets*; uſeful eſpecially in *deſcriptions*, and in *metaphors*; without which the ſpeech ſhews incompt and naked; yet is it likewiſe too much clogged, and hindered, if it be loaded with too many. Which inconuenience ſooner happens to the *Latin* tongue, than to the *Engliſh*: they *there* (being *multiſyllables*), too much ſwelling the phraſe; &either cauſing a harſh ſuperfluity of like terminations, or elſe forcing a diſlocation of the words too

2. 1. Epithets.

much poetical, and obſcure; as we ſee in thoſe Writers, who much uſe them: *Barclay.*

Novo cogitabam ludibrio ſuſpectas ſævire blanditias.

But *here* (being many of them *monoſyllables*) giving the ſtyle but a juſt cloathing, and freeing it from all *hiatus*, and emptineſſe. Beſides, the *Engliſh* (as S. *Ph. Sidney* obſerveth) hath an elegant way of expreſſing them (much beyond the *Latin*) in a dexterous *decompoſition* of two, or three words together. As:

Taſt-pleaſing fruits. -- High-erected thoughts. --Seathron'd *Thetis*. -- By all well-judging eyes. -- Theſe could not ſtop their all-ore-bearing courſe. -- cold-flowing waters -- the ſilver-lake -- the Chriſtal-ſtream. --

His honours were a *true-nam'd* puniſhment.

Projicit acceptas, lecta ſibi parte, *tabellas*.
And on the ground the *half-read* Tables threw.

Lumina mors clauſit Domini mirantia formam.
Deaths cold hand clos'd his *ſelf-admiring* eyes.

Now two *ill-fated* Lovers in one die.

[which

[which Compoſitions *monoſyllables* fit beſt.]

Note, that for the *Orator*'s deſign in uſing *Epithets*, *Participles*, preſent, future, preterit, as alſo *Verbal-adjectives* (as, *Dominatrix animi cupiditas*) and all *Appoſitions* whatſoever, are, as ſerviceable, and often more, than ſimple *Adjectives*. As: 3.

O Domine Domine, qui inclinaſti cœlos & deſcendiſti &c. *quibus modis te inſinuaſti* --

Dicam in auribus Dei mei, Domini mei, & Regis mei, qui eſt in excelſo. --

And thoſe many times, that are contrary to the nature of the thing they are joyned to, yet are the beſt expreſſive of our ſenſe. As S. *Aug.*

Iſtæ lætitiæ *meæ* flendæ *cum* lætandis mæroribus *contendebant*. -- *Ego Hydram &c. expertus ſum* tam fœlici exitio, *ut territi Gentiles in hæc amplius portenta non incurrant*. --

Again many times the reaſon of things prepoſed, is, expreſſed (or, being expreſſed before, reiterated) by way of *Epithet*, not more briefly, than elegantly. As:

Suſpecti, inviſique, juvenis *eadem deſtinavere*. -- *i. e. quia ſuſpectus erat & inviſus*. --

The *Orator's Epithets* being not (like the *Poets*, or thoſe of *Homer* inferred for verſe-ſake), to ſet down ſome unneceſſary quality of the thing, but ſome way to advantage alſo the diſcourſe. *Examples:*

As calme in the deſcription of his *ſaddeſt condition*, as of his *ſereneſt fortune*. -- A conſtant ſoul, which none of his *ſad infelicities* can alter. -- God on whom his *patient eyes* do wait for better help. -- Men of the next ſad and miſerable age will attribute. -- By long deb t: and toilſom rowing againſt the impetuous tides of ignorance -- ſtriving with faint and weariſome ſteps, during this hazardous voyage. --

4. 2. Metaphors. 2. *Metaphors*, (uſed chiefly in *Deſcriptions*) which are *ſimilitudes* contracted to a word; whereby we endeavour, not ſo much to render

der our conceits intelligible to the Auditors *reaſon*, as to paint them viſible to his *ſenſe*. For things of ſenſe onely illuſtrate; and amongſt them, thoſe of *ſight*, moſt. Thoſe expreſſions therefore are moſt ſignificant, which are borrowed, and tranſlated to our matter from things amongſt which our life is much converſant; as from *Buildings*; *Plants*; *Seaſons* of the year; *Navigation*; *Aſtronomy*; All ſorts and all qualities of *Bodies*; *Phyſick*; *Husbandry*; *Mechanicks*; *Military diſcipline*; any ingenious *Arts* and *Profeſſions*, &c. (See the examples thereof, *num.* 8.) which ſo ſoon as named, the well-acquainted Auditor with eaſe, as it were prognoſticates the reſt of the diſcourſe, and applies them further than the ſpeaker (*Illud facile accipiunt animi, quod agnoſcunt*). And they commonly thrive better in the ground of a large and open ſtyle (where, by many explications, and duplicated expreſſions,

clearing one the other, they have room enough to ſhoot out to ſome fair extent) than in a *Laconick*, and ſtrict one, which ſcarce toucheth, before it quits, them. In them,

5.

1. To be, Not obſcure.

Take heed, firſt, that they be *not obſcure*; and ſo comment be required to explain the *Metaphor*, which is inferred to explain the

2. Not below.

thing. 2. That they be *not below*, and depreſs the ſubject, which are brought to elevate and advance it. (As, to call the *Sun* the *Taper* of the *day*, &c.) unleſs your purpoſe be to diſparage.

3. Not too much.

3. That they be *not too, much*: for ſo like colours laid on too thick, inſtead of giving a *gloſs* to, they by little and little, obſcure the ſenſe. (*Metaphors*, indeed, never being the moſt proper expreſſion, though many times the beſt). Beſides; ſo, they betray affectation, (alwayes odious). Laſtly; ſo, they become, though never ſo good, by their nimiety faſtidious, and no more appearing good,

(Quæ

(*Quæ ſunt commodiſſima; deſinunt videri, cum paria eſſe cæperunt.*) To ſet out the light of a picture, there muſt be ſome ſhadow intermixt.

4. That they be *not often changed* in the ſame period; but that, with what *Metaphor* the ſentence *begins*, it be *ended*. 4. Not changed.

6. Amongſt *Metaphors* are numbred all thoſe expreſſions * wherein, to things *inanimate*, are attributed the nobler actions of *life*: or, to *qualities*, &c. the actions of a *perſon*. *Example*:

-- It is gone, and *the place thereof* ſhall *know it* no more.-- *Audite, audite P. C. & cognoſcite* reip. vulnera. -- *Sed urbes & regna celeriter* tanta nequitia devorare *potuiſſet? Me quidem miſeret parietum ipſorum, atque tectorum. Quidenim unquam* domus illa viderat *niſi pudicum? &c. Peccarem* in amicitiam tuam -- i. e. *in Te amicum -- Jam* quod tergum *crudeli ſupplicio laceraſti vindicabit atrocior ſtylus &c. -- In tanta ſolitarius frequentia expecto* benignitatem hoſpitii, *quod diluat, &c. -- Quanquam facio his, &c.* injuriam humanitati veſtræ -- *Et hoc eſt, quod promiſerat* liberalis vultus, *&c.*-- *Et* cænæ moras fallo *ingenti, &c.-- Miſertum eſt* querelarum mearum *numen propitium, &c. -- Puduit ſolem diu-*

tius

tius hæc videre, & ſervitutem meam libera ſolutaque nocte occuluit -- *Poſtquam* decoctum *tota nocte* dolorem *prima lux* ſopiverat *&c.* --

His lachrymis veniam damus, *& miſereſcimus ultrò.*

Or, * wherein to *Concretes*, the names of their *Abſtracts*. As:

Habet aviam maternam Serenam, noſtri ſæculi mores. Eucolpus *noſter, ille* ſeria noſtra, *ille deliciæ.* -- *Quo laudabilius teſtamentum eſt*, quod pietas, fides, pudor, *ſcripſit.* --

-- *Hoc Tibi*--

Mittimus, O rerum fælix Tutela, ſaluſq;. i.e. Domitianus.

Or (contrary) * wherein to *accidents* the names of their *ſubjects*: As:

For darkneſſe, *night*; *nights of ſorrow*: for light, *the eye*; *the eye of reaſon*: for deepneſs, *pit*, *dungeon*, &c. for glory, *a crown.* -- concavity, *womb.* -- roundneſſe, *circle.*

7. An *Allegory* alſo is onely a *long-proſecuted Metaphor*, which, when uſed, ought to be mixed with ſome interwoven expreſſions, proper and plain; that as the one makes it elegant,

gant, the other may make it underſtood.

Several examples of *Metaphors* and *Allegories* borrowed from the ſubjects forenamed (*n.*4.) 8.

The *Ocean* of whoſe mercy knowes no *ſhoare*. --
They gather what thy bounteous hands beſtow,
And in the *Summer of thy favour* grow. --
Now was the *winter of his proſperity* at hand, and the *leaves of his proſperous fortune* ready to fall, and that of *Cyrus* in its flower and firſt ſpring. -- A Prince, whom without aſſentation, I may be bold to call, the ſweeteſt and faireſt *bloſſom* that ever budded either out of the *white* or *red Roſary*. -- For to make a ſtrong party at the ſhutting up of the *evening of our late Soveraign*. -- You inrended a foreſtalment of the Kings lawful claim, when the fruit ſhould fall from the *waſted Tree*: and the *fainting Sun*, whoſe beams about that time begun to wax both dim and wateriſh, muſt of neceſſity *ſet* in our Hemiſpheare. -- The common law would puniſh Treaſon in the very heart, if the *eye of Inquiſition* could extend ſo far -- A tyrant builds the whole *body of his State* upon the *Columns of fear*. --

Princes fear not the *fires* are kindled in forreign States, before ſome *ſpark* light on their neighbours houſes, or their own Palaces. -- The *Pope* more moderate, &c. had not *cut off* as yet the King formally, as a *withered* or *unfruitful branch*. -- To diſcover by what degrees

grees this myſterie of ambition began to *mine into* the ſtrength of *Monarchy*. -- Neceſſity forcing them to abate their *ſails* in a *ſtorm* of diſtreſs.--

Their chiefeſt ſtudy, to be protected under the *wings* of the ſecular State. -- Thus we ſee with what tenderneſſe he *opened* that *vein*, which he knew apt to *bleed* above the meaſure of the Doctors preſcription -- Seeing it dangerous, in a *body ſo diſeaſed*, to change or ſtir any thing, ſeeing all alterations ſet *humors* on working. -- None of Natures greateſt ſecrets are ſo *oreſhadowed* with an *impenetrable veile*, but that the diligent and wary hand of reaſon may *unmask* them. -- So long as the *plow of perſecution* made deep *furrows* on the backs of godly Biſhops, it rent up all thoſe *weeds* of ambition, &c. which, in calm ſeaſons, are apt to ſpring out of the *rank grounds* of origenal infirmity. -- The old *compaſs of honor* is quite forgot, and our Pilots now adayes know no other root then that of their own fortunes; accoſding to which they *tack* and *untack* all publick affaires. Whileſt the goodly veſſels of this State, misguided, &c. are ſometimes *run aground upon the ſands* of ſhallow and uncertain policy; or are *kept at anchor* in the deep *gulf* of ſecurity; where they take in more matter of ruine and corruption in ſix moneths, than can be *pumped out* again in ſeven years. Whileſt the heavens never blew more favourably for our advantage if we had the grace to have *fitted our ſails* to the *fairneſſe of the occaſion*. --

See many ſuch patterns in *Bacons Henry*

Henry 7. and the Earl of *Northamptons* ſpeech againſt the gun-powder-Traitors.

3. *Similitudes*, which are very variouſly expreſſed. 9.

3. Similies, expreſſed

* Sometimes with the *note of ſimilitude.* 1. With a Note.

Ut *quidam, morbo aliquo, & ſenſus ſtupore, ſuavitatem cibi non ſentiunt*; Sic *libidinoſi, avari, facinoroſi, veræ laudis guſtum non habent.* -- Ut *enim faces ignem aſſiduâ concuſſione cuſtodiunt; dimiſſum agerrimè reparant*; Sic *& dicentis calor, & audientis intentio, continuatione ſervatur, intercapedine & quaſi remiſſione langueſcit.*

* Sometimes without. 2. Without.

Ira eſt equus indomitus. -- Penelope *venit, abit* Helena. -- *Maria videmus, qua parte fluvios accipiunt, eâ, aquarum acceſſu dulceſcere.* Ut mirum non ſit, *ſi orator aſſiduo poetici fontis hauſtu peregrinum inde ſaporem ducat.* --

* Sometimes *before* the *matter*, they illuſtrate. 3. Before.

Corrumpit ſine talione Calebs. --
Cæcus perdere non poteſt, quod aufert.

Nil

Nil eſt deterius latrone nudo. -- [The thing alluded to followes.]
Nil ſecurius eſt malo Poeta. --

4. After. * Sometimes *after.*

Ac ſicut veremur, ne quibuſdam pars aliqua non probetur, ita confidimus, ut univerſitatem omnibus varietas ipſa commendet; -- Nam & in ratione *conviviorum, quamvis à pleriſque cibis ſinguli temperemus, totam tamen cœnam laudare cuncti ſolemus*-- Although he want weight of matter, yet hath he plenty of words: *Veſſels never* give ſo great a ſound, as when they are empty. -- *Quintilian* [Againſt too frequent uſing of ſentences]-- *Sint iſta, ut voles, ornamenta, & lumina Orationis; ſint ſtellæ, ac ſydera, quibus ſeſe irradiet eloquentia*: at non ubique *ſyderibus cœlum conſtat; & annulis gemmiſque onerare digitos articuloſque omnes plebeiis in more eſt.*-- *Ego vero hæc lumina orationis, velut oculos quoſdam eſſe eloquentiæ credo,* ſed neque oculos *eſſe toto corpore velim.* ---

5. By Queſtion. * Sometimes propoſed *interrogatively.*

Munera magna quidem miſit, ſed miſit in hamo:
Et piſcatorem piſcis amare poteſt?
Unaquæque ad bor alit, quod genuit; & non alet mater ſuo lacte liberos? --

6. The Simile onely explained. * One while the *ſimile* explained, not the *thing.*

Hyp-

Hypponax *similis est vespæ; non magnum quidem murmur excitat, sed acriter pungit*: Demosthenes, *tibiis; quibus si cellum demas, reliquum erit inutile.* --

* Elsewhere the *thing* explained, the *Simile* onely mentioned. 7. The thing onely.

Quemadmodum lagena aquam, ita animus hominis ingrati beneficia, facile admittit, sed reddit cum murmure & querelâ. --

[an Orator being never to observe one certain Tract, though absolutely the best.]

4. *Dissimilitudes*; or Comparisons with, and illustrations by *Contraries* -- *Contraria juxta se posita magis eluceſcunt.* This conducing much also to the suspension, and gravity; parity and equal ballancing of a sentence. 10. 4. Dissimilies and Contraries.

Which *Dissimilitudes* are expressed, * either by *Disjunction*, 11. Expressed 1. By Disjunction.

Non sapiens, sed astutus; *non* fortis, sed audax *fuit.* -- *Nam literæ ex* periculo *ejus tantum* discrimen *adierunt, quantum ex* salute, gloriæ *consequentur.* -- *Habet assenta-*

tio

tio jucunda princi.i), exitus amariſſimos.-- ***Plus hujus*** inopia *poſſit ad* miſericordiam, *quam illius* opes *ad* crudelitatem.-- *Quod nequaquam blandum auribus imperitorum, tanto* majorem *apud* doctos *habere gratiam debet, quanto* minorem *apud* indoctos *habet*.--

Each place handſome without curioſity, and homely without loathſomneſs. -- *Neque enim ſatis* amarint bonos *principes, qui* malos *ſatis non* oderint. -- *Viſus es mihi in ſcriptis meis annotaſſe quædam ut* tumida, *quæ ego* ſublimia, *ut* improba, *quæ ego* audentia, *ut* nimia, *quæ ego* plena, *arbitrabar* --.

2. By Converſion.

* Or by *Commutation* and *Inverſion* and ſeveral wayes of comparing together, and reflecting upon them.

Edere oportet ut vivas: non vivere ut edas.--

Scis, ut ſicut diverſa natura dominatio & principatus; ita non aliis eſſe principem gratiorem, quam qui maxime dominum graventur. -- Regulus filium amiſit; hoc uno malo indignus, quod neſcio, an malum putet.

Parvula *nam exemplo eſt* magni *formica laboris*. --

3. By Denomination.

13. * Or by *denominating* them alſo one of another. Which becauſe commonly not done without ſtrength of fancy in the Orator, is the more remarked and admired by the Auditor, much taken

to

to see opposites agree, and contradictions true. -- (*Nihil magis eloquentiam, quam ancipitia commendant. Multi advertunt, quod eminet, & extat.* Plin.)

Quisquis ubique habitat, Maxime, *nusquam habitat.* -- *Queritur se diem quod non perdiderit, perdidisse.* -- [spoken of some well-imployed against their will.] *His* infructuoso; *esse, magnus* fructus *est.* -- *Est enim quædam etiam* dolendi voluptas, *præsertim si in amici sinu defleas.* -- *Discrimina dignitatum, si confusa, turbata, permista sunt; nihil est ipsa æqualitate inæqualius.* -- *Ideoque vincta quædam quasi solvenda de industriâ sunt; illa quidem* maximi laboris, ne laborata *videantur.* -- Summæ artis *est*, celare artem -- *Hominemne* Romanum *tam* Græce *loqui?* non *mediùs fidiùs ipsas* Athenas tam Atticas *dixerim.* -- *Superest, ne rursus Provinciæ, quod damnasse dicitur, placeat*; agatque pœnitentiam pœnitentiæ suæ. -- *Quos ego cum recordor, in re inani, frigidâ, assiduâ, tam insatiabiliter decidere*; capio aliquam voluptatem, quod hac voluptate non capior. -- *Linivit* flores *maleficis succis, &* in venenum mella *convertit* --

[*Myrrha* enamour'd on her Father.]

Now, in that mine, not mine: *Proximity*
Dis-joyns us: *nearer*, were we not *so nigh.*

14. 5. Amplification. 5. *Amplification.* Done many wayes: Especially 1. By *Repetition*; or 2. By *Multiplication* of the expression; or 3. By *Enumeration* of parts; 4. Or by *Ætiology.*

15. 1. By Repetition. 1.- By repetition of the same words. 1. By *Repetition.* Which by how much it shews more passion in the speaker, by so much makes deeper impression on the hearer: fixing his fancy (*remuent*, and volatile) upon one object; and thereon insensibly still winding up his passion higher; which usually, upon any divertisement to another thing, grows remiss and runs suddenly down again.

This is more decently used, where there is something interposed, and when it also bringeth with it some new additions. Example:

Vos, vos *appello, fortissimi viri.*-- Majus *his*, majus *parat Medea monstrum.*-- Hunc unum *diem*; hunc unum *inquam, hodiernum diem*, hoc punctum temporis, *quo loquor, defende, si potes, cur armatorum coronâ senatus septus est.* 2. Philip.- Non es commotus, *cum tibi mater pedes amplexaretur*, non es commotus.

Quic-

Quicquid illud est, ibi Nebridius *meus* vivit, *dulcis amicus meus*, ibi vivit: *nam quis alius tali animæ locus?* Ibi vivit: *unde me multa interrogavit, &c. Quibus tenere cogebar* Æneæ *nescio cujus* errores, *oblitus* errorum *meorum*; & plorare Didonem mortuam, *quia se occidit ob* amorem; *cum interea meipsum in his à te morientem, Deus, Vita mea, siccis oculis ferrem miserrimus. Quid enim miserius misero non miserante seipsum*: & flente Didonis mortem *quæ fiebat* amando Æneam, *non flente autem mortem suam, quæ fiebat amando te?*--

And hither are to be referred all thoſe ſecond reflexions of the fancy, and various retorſions, converſions and commenting upon the precedent matter and words (either to give reaſons of it. (*vide n.* 22. &c.); or further to proſecute, and augment it; or to qualify, as it were, and correct it.) -- Wherein the wit doth moſt triumph, to ſport and ſhew it ſelf, its ſubtility, its fecundity, in raiſing variety of Muſick, out of the ſeveral touches and ſtops onely of the ſame ſtring.- Examples of *Converſion*; 16.

Et tamen non de meo, ſed aliorum judicio *loquor*: *qui* ſive judicant, *ſive* errant, *me delectant*: *unum precor, ut*

posteri quoque aut errent *similiter, aut* judicent.-- -- *Nam parvulum differt,* patiaris *adversa, an* expectes: *nisi quod tantùm est* dolendi *modus, non est* timendi: doleas *enim quantum scias accidisse,* timeas, *quantum possit accidere.*-- *Et* admones *&* rogas, *ut suscipiam absentis* Corellix *causam* : *Quod* admones, *gratias ago* ; *quod* rogas, *queror* ; Admoneri *enim debeo, ut sciam* ; rogari *non debeo, ut faciam* ; *quod mihi non facere turpissimum est.* -- *Nec ignoro alios hujusmodi casus nihil amplius vocare, quam damnum, eoque sibi* magnos homines *&* sapientes *videri* : *qui an* magni sapientesque *sint, nescio* : *certe* homines *non sunt.*

Ut lanuri juvenes in bonis *mallent, ita ad* pejora *laude ducuntur.*-- *Me prædia materna parum commode tractant, delectant tamen ut materna.* -- *Quid indignor ? Ridere satius est* ; *ne se magnum quid adeptos putent, qui huc fœlicitate, perveniunt, ut videantur.* -- *Est eadem opinio cujusdam eruditissimi, quo magis adducor, ut neutrum falli putem, cum non credibile est, utrumque falli.*-- *Habet has vices conditio mortalium, ut ex secundis adversa, ex adversis secunda noscantur.* -- *Et sine æmulo secum certare &c. ac sicut imperat solus, solus ita esse, qui debeat imperare.* -- *Etenim cum artifex ejusmodi sit, ut solus dignus videatur esse, qui in scena spectetur, tamen vir ejusmodi est ut solus dignus videatur, qui eo non accedat.*-- *Ita fit, ut omnia grata sint, quæ facis, licet gratiæ causa nihil facis.* -- *Amatur quidem à me* : *judicio tamen meo obstat charitas hominis, quæ ex judicio nata est.* -- *Tantus audiendi, quæ fecerint, pudor, quibus nullus faciendi, quæ audire erubescunt.* -- *Sit satius est, unum aliquid insigniter facere, quam plurima mediocriter* : *ita plura mediocri-*

diocriter, si non potes aliquid unum insigniter.-- Edicat quid absumpserit, ita fiet, ut non absumat, quod pudeat dicere.-- Hodie confiteris peccata; & cras iterum perpetras confessa.-- Nulla enim studia tanti sunt, ut amicitiæ officium deseratur, quod sanctissimè custodiendum studia ipsa præcipiunt -- Who avoids not pride, with not knowing her excellencies: but by making that one of her excellencies, to be void of pride.-- As their courage was guided with skill, so their skill was armed with courage. -- He cunningly in making greater the fault, made the faultinesse lesse, and in seeming to desire nothing but death as ashamed to live, he the more begged life, in the refusing of it.-- Though they liked not the evil he did, yet they liked him that did the evil; and though not counsellors of the offence, yet protectors of the offender.--

Examples of *Reflexion* by way of *Correction*.

Quibus ex causis necesse est tanquam immaturum mortem *ejus in sinu* tuo desleam: si *tamen* fas est, aut flere, *aut omnino* mortem vocare, *qua tanti viri mortalitas, potius quam vita, finita est.-- Quas ille* leges, si modo leges *nominanda sunt, ac non faces.-- Quippe qui vicesimo & quinto demum* (*tot enim annis* regnum tenuit; si quidem *vi & libidine omnia agere*, regnare *est*) *liberam vocem audivit.* -- Potest *fortasse Princeps* inique, potest tamen, *odio esse nonnullis, etiamsi ipse non oderit.-- &c.*--

Unde poteſt *avidus captæ Leo parcere prædæ?*
Sed *tamen eſſe tuus dicitur, ergo* poteſt. --
Poſtea reviſa & purgata in librum grandem *quidem*, unum *tamen coarctaſſe*. - Audivimus *quidem te omne munus conſulis obiiſſe*, -- ſed audivimus, &c.

So for *Authorities* (Divine, or Humane); *Axioms*; *Proverbs*; words of more moment; it adds much to their force and weight, if they be cited firſt in their own, or a forreign language, and then repeated in the vulgar: yet more, if they be read out of the book. All more fixing the Auditors intention upon them.

17. 2. By Multiplication of the like expreſſion.

By *Multiplication* of the expreſſion. *Nam pleriſque longiore tractu vis quædam & pondus accedit: utque corpori ferrum, ſic oratio animo non ictu magis quam morâ, imprimitur.* Plin. lib. 1. Ep. 20. -- And nothing is more Orator-like than this (eſpecially in a ſterile, and jejune ſubject) to agitate, ſpread and mould the ſame lump of matter, after many divers fa-

ſhions

ſhions; to change and invert the figure, parts, order, ornaments, of our ſpeech, and in ſuch a manner, rehearſe the like, or indeed the ſame, that it ſeems ſtill diverſe, and quite another thing: At leaſt 'tis, with the beſt Maſters of this Art, uſual to render every ſenſe in a doubled expreſſion, the latter of which ſometimes explains the former, moſt-times riſeth higher, (as it were in emulation) and outgoes it, and makes deſcant, on the preceding plain ſong; the firſt, exhibiting the matter naked, the other, adorning it. The *Hebrew* and other *Eaſtern*-tongues uſe this reduplication onely for the more ſtate, and gravity, without varying at all the conceit. As:

O my people give ear to my law; encline your ears to the words of my mouth. -- Often did they provoke him in the Wilderneſſe; and grieve him in the deſert. -- He conſumed their dayes in vanity, and their years in trouble. --

So *Pliny*:

Obſepta diutina ſervitute ora reſeramus; *frænatamque tot malis* linguam reſolvimus.-- Veterem conſuetudinem *fori* & priſtinum morem *judiciorum minime videt.*--

Quamobrem illa arma, centuriones, cohortes, non periculum nobis, ſed præſidium denunciant; ne quis ſolum ut quieto, ſed etiam ut magno animo ſimus, hortantur; ne quis ſilentium modo defenſioni meæ, verum etiam auxilium pollicentur. -- Cic. *pro* Milone; *O me infœlicem! Revocare tu me in patriam potuiſti per hos* [*milites*] *ego te in patria per eoſdem retinere non potero? Me non potuiſſe* Milonis *ſalutem tueri per eoſdem, per quos noſtram ille ſervaſſet?*

[Examples of more aſcending expreſſions:]

Sunt ingenio ſimili, qui, quod huic donat, auferunt illi; famamque liberalitatis avaritiâ petunt.--

Perfectum opus, abſolutumque eſt; nec jam ſplendeſcit limâ; ſed atteritur. -- *Non tibi benefaciendi fuit cauſa, ut quæ malè feceras, impunè feciſſes*: amor impendio iſto, *non venia quæſita eſt*; Populuſque Romanus obligatus *à tribunali tuo, non exoratus, receſſit.* --

Poſtulamus, ut futuros Principes doceas &c. induere prætextam, *quam, cum dare poſſint, occuparint*; aſcendere curulem, *quam detineant*; eſſe denique, quod *concupierint*; nec ideo tantum velle *Conſules fieri, ut fuerint.* --

Tam

Tam autem eras excors, ut totâ in oratione tecum *ipse pugnares*, ut non modo non cohærentia *inter se diceres*, *sed maxime disjuncta & contraria*; ut non tanta mecum, quanta tecum, *tibi esset contentio.* -- 2 *Phil.*

His very courteſies are intolerable, they are done with ſo much arrogance and imputation; and *he is the onely man you may* lawfully hate after a good turn; and *reckon it among your* calamities, to be beholding to him. --

3. By *Enumeration* of *Parts* i.e. of all particular Circumſtances, Antecedents, Conſequents, Adjuncts, Cauſes, Effects, Matter, Form, Parts conſtituent, or integrant; Time, Place, Motives, Ends, Accidents whatſoever, &c. which are all *Deſcriptions* in their ſeveral kinds; All deſcriptions conſiſting onely; 1. in an exact enumeration, ſeries, and complexe, of very many particulars (ſuch as any way conduce to our purpoſe). And 2. in a lively draught of theſe, as it were to the eye of ſenſe, by expreſſions tranſlated from thoſe things, with which the Auditor is moſt acquainted; of which note that

18. 3. By enumeration of Parts or Deſcriptions.

that rule, *Circumſtantiis nimio pluribus orationem veſtire, tædium parit; iiſdem penitus carere, abruptum quiddam eſt & ingratum*, Bacon. Examples of ſuch *Deſcriptions* and Hiſtories of things (under which I comprehend *Ethopoea's*, and the deciphering and character of Manners, of Paſſions, of any moral habits, &c. as well as of any other works of nature) are too large to be here inſerted.

Vide Plin. Of a Fountain *lib.* 8. *Ep.* 8. -- Of an Earthquake *Lib.*6.*Ep.*16. -- Of a Flood *Lib.*8.*Ep.*17.- Of Rejoycing, *Pan.p.* 388. -- Of *Trajans* familiarity, *Paneg.p.*344. -- Of the affections of one that is ſick, *Lib.*7.*Ep.*26.

19. *Enumeration* of *Parts* is done; either 1. By a ſimple *exaggeration* and *ſynthroiſmus* of them. Or 2. By *Gradation*. Or 3. by *Diviſion*. Or 4. by *Interpretation*.

20. 1. *Exaggeration* and accumulation of parts: (*Omnia per partes*

1. By a ſimple exaggeration of them.

tes conſiderata videntur majora, Bacon.

Minus eſt totum dicere, quam omnia. Quint.) Wherein is uſed a multiplying alſo of the words, and expreſſion; as *Conſilio, Authoritate, Sententiâ, Dux & Legatus, & Miles*; -- *Seditions, Uproares, Tumults, Mutinies, Rebellions, &c.* -- Uſually not above three congeſted, -- ſometimes with, ſometimes without, any *Conjunction.* (the middle one differing in termination, to avoid an ill *Emphaſis* -- *Amamus, Focamur, Ludimus.* -- *Gravitate, Prudentiâ, Fide, propè ſingulari.* --) -- In which alſo ſome tacite gradation is by Orators moſt-what obſerved, and the weightieſt word ſaid laſt: or, in diminutions, the contrary. Example:

Etenim cum homines nefarii de patriæ parricidio confiterentur, conſciorum indiciis, ſuâ manu, voce penè literarum coacti, ſe urbem inflammare, cives trucidare, vaſtare Italiam, *delere Rempublicam, conſenſiſſe; quis eſſet &c.* --

Ac-

Accusa Senatum; accusa equestrem ordinem, qui tum &c. accusa omnes ordines, omnes cives; dum confiteare &c.-- Cum te neque Principes civitatis rogando, neque majores natu monendo, neque frequens Senatus agendo de venditâ atque addictâ sententia movere potuit.-- At quo temperamento Dii boni potestatem tuam, fortunamq; moderatus es? Imperator titulis, & imaginibus, & signis: cæterum modestia, labore, vigilantia, dux, & legatus, & miles. -- He neither spared old men, as respecting their gravity; nor children, as pardoning their weakness; nor women, as compassionating their sexe. --

21. 2 Or by Gradation.

2. *Gradation*: Which, from the less considerable, orderly ascends to what is more. A Rule to be observed in the whole Oration; in every period; in every clause; and in every *Articulus*. Example:

Tolerated, countenanced, encouraged, applauded. --

Facinus *est*, 1. *vincire civem Romanum*; 2. scelus, verberare; 3. prope parricidium, *necare*. 4. Quid dicam, *in crucem tollere?* --

Imaginare, quæ solicitudo nobis, qui metus, quibus 1. *supertantare*, 2. *in illo cœtu*, 3. *præsente* Cæsare, *dicendum erat.-- Quid homines putarent, si tum occisus esset, cum tu illum* 1. *in foro.* 2. *spectante Populo Romano*, 3. *gladio stricto insecutus es &c?* --

1. *In cœtu vero Populi Romani*, 2. *negotium publicum gereus*,

gerens, 3. *magister equitum*, 4. *cui ructare turpe esset*, 5. *is vomens, fruſtis esculentis vinum redolentibus* 6. *gremium suum & totum tribunal implevit.* -- *Ad hanc Regulus venit; primùm; imprudentiam hominis, qui venerit ad ægram &c. esto si venit tantum: sed ille etiam proximus thoro sedet &c.* -- Without controversie great is the mysterie of godlinesse -- 1. It is a mysterie. 2. A mysterie of godlinesse. 3. A great one, without controversie. -- Bishop *Andrews*.-- (see *S.* 3. *N.* 7.)

3. *Division* and prosecution of the parts severally: 22.

3. Or by Division.

* Sometimes with a *capitulation* of them first.

Tuam verò magnanimitatem, *an* modestiam, *an* benignitatem, *prius mirer*? Magnanimitas *fuit expetito semper honore abstinere*, modestia *cedere*; benignitas, *per alios frui.* --

Quousque nobis & tibi *invidebis*? Tibi *maximam gloriam*, nobis *voluptatem.* --

* Sometimes without.

Quis interpretari potest; impudentiorne, qui in Senatu: an improbior, qui in Dolabellam: *an impurior, qui patre audiente: an crudelior, qui in illam miseram tam spurcè, tam impiè, dixeris?* --

By

By which, 1. either all the parts being proved, or confuted, the whole is ſo.

Mira illius aſperitas, *mira* fælicitas *horum. Illius* aſperitas, *qui numero civium excidit, quem ſocium etiam in liberis habuit.* Fælicitas *horum, quibus ſucceſſit in locum patris, qui patrem ſuſtulerat.-- An ſatius fuit,* fælicem *vocare? quod non moribus, ſed fortunæ datum eſt. Satius* magnum? *cui plus invidiæ, quam pulchritudinis ineſt.* --

Urbanos, *qui illa cenſuerunt, putem? an* miſeros? *Dicerem* urbanos, *ſi Senatum deceret urbanitas.* Miſeros *ergo, ſed nemo tam miſer eſt, ut ad illa cogatur.* -- *Ambitio ergo & procedendi libido? ſed quis adeo demens, ut per publicum dedecus procedere velit? &c.*--

2. Or all the reſt of the parts being excluded, one onely remains affirmed, or denied.

Quod ſcelus conflarunt Judæi, *cur à Deo olim tam propitio, tamdiu deſerantur? Simulachris immolant? At eorum contactum perhorreſcunt. Commentitios Deos aſciſcunt? At efferuntur eo nomine quod Deum colant verum. Immanibus moribus efferati ſunt? At ipſi ſummam ſibi laudem æquitatis & pietatis aſſumunt. Parumne ſupplices preces ad Deum adhibent? Immo in precibus aſſidui ſunt. Tum, his ſuccisis. Vera cauſa infertur; Judæo-*

rum

rum perfidia & inimicitia in Chriſtum Dominum. -- *Quid putem?* contemptumne *me? non video nec in vita, nec in gratia, &c. quid deſpicere poſſit* Antonius. An in Senatu de me detrahi poſſe credidit? *Qui ordo bene geſtæ reip. teſtimonium multis, mihi uni conſervatæ, dedit.* An decertare mecum voluit contentione dicendi? *Hoc quidem beneficium eſt &c. & pro me, & contra* Antonium *dicere.* Illud profecto eſt; *non exiſtimavit, ſui ſimilibus probari poſſe, ſe eſſe hoſtem* patriæ, *niſi* mihi *eſſet inimicus.*

4. *Interpretation*, or Comment by way of *Parentheſis*, helping much to extenuate, or aggravate, what is ſaid. *Example:* 23. 4. Or by interpretation.

Laſcivam verborum licentiam [i. e. *ἐπιγραμμάτων linguam*] *excuſarem, ſi meum eſſet exemplum.* -- *Nec brevitatem dicentibus, ſed copiam* [hoc eſt, diligentiam] *ſuadent.* -- *Quid agis &c. ipſe vitam jucundiſſimam,* [hoc eſt, ocioſiſſimam] vivo. -- *Epigrammata Curione non indigent, & contenta ſunt ſua* i. e. *mala lingua* -- *Matrem ejus (nihil poſſum illuſtrius dicere) tantæ fœminæ matrem.* -- *At mehercule alieniſſimi homines in honorem* Quadratillæ (*pudet me dixiſſe, honorem*) *per adulationis officium curſitabant &c.* -- *Amat me (nihil poſſum ardentius dicere) ut tu.* -- *Hanc ille vim (ſeu quo alio nomine dicenda eſt intentio, quicquid velis, obtinendi) ad meliora &c.* -- *Quid magis intereſt, quam ut liberi) dicerem tui, niſi nunc illos magis amares) digni illo patre reddantur,*

dantur, &c. -- *Compulit non ſolum conſenſus Senatus (quanquam hoc maximè) verum etiam (quidem minoris, ſed tamen) numeri &c.* -- *Unde auguror quæris, non quia ipſe dixit (quo mendacius nihil eſt) ſed quia &c. Tempus fuit (ac nimium diu fuit) quo alia &c.* -- *Nam in hoc uno, vir alioqui prudentiſſimus, (honeſtiſſimo quidem, tamen) errore, verſatur.* -- On the maſt they ſaw a yong man (at leaſt if he were a man) bearing, &c.-- *Omnibus titulis (nihil volo elatius de homine modeſtiſſimo dicere) parem.* -- (See *Num.* 26, 27.)

24. 4. The fourth way of *Amplification* is by frequent *Ætiologies*, or giving reaſons for what we ſay. For note that the *Orator* diſcourſeth and argueth as the *Logician*, by *Syllogiſmes*, or *Enthymems*, *Inductions*, and *Examples*; onely in a manner ſomewhat diverſe. The *Orator* proving the premiſes (where weak) as he layes them down, before he infers his concluſion from them; and, where the Diſcourſe is ſomewhat long, making a ſecond repetition of the premiſes [As in that inſtance in *Cic. de Inventione* 1. to prove the World governed by Providence, he ſhews firſt; That the

4.-- By Æti-ology or giving reaſons --

the beſt governed things are governed ſo: then proves this, in a houſe; a ſhip; or an army; far better managed, where there is advice, &c. Then next ſhews, that the Heavens, Earth, &c. are as wiſely, and regularly ordered, as any of theſe; proving this again from the conſtant courſe of the ſtars, &c. and thus deſcends at laſt to his *Theſis* or Concluſion.] The Orator therefore is frequently to confirm (and this as briefly, and as immediately, as may be) what he ſaith, by theſe *Ætiologies*, that he may render the fabrick of his ſpeech not onely beautiful, but ſtrong; to leave no dubitation in his Auditors, or(alſo) to give them the more delight; every one, out of natural affectation of wiſedom, being much pleaſed, *rerum cognoſcere cauſas*. Therefore is he every where to bring in the cauſes; principles, generals (except when univerſally known (as far as he can reach them)) upon which his

particulars, his positions, his conclusions depend: inferred, either in the form of a reason; or many times of an Axiom and Sentence: (*Frequens rationibus, frequens sententiis, debet esse oratio.* Quintil.)

25. And this is done divers wayes:

1. Either preceding. Sometimes by prosecuting the order of nature; descending from the *causes* and *principles gradatim* to the *effect* and *conclusion*. As:

Melius illa administrari, quæ consilio; nil autem melius mundo administrari; ergo mundum consilio regi. --

Cum argentum legaverit omne, pecuniam quoq; legavit, quæ est in argento.

[By *Interrogation*.]

Quis equus generosissimus? nonne qui velocissimus? &c. -- *Ita & hominum generosissimi habendi, non qui natalium splendore, sed virtutis gloriâ præstant.* -- *Quem igitur cum omnium gratia noluit, hunc voluit cum aliquorum querela?*

By *Sentence*.

Corrumpit sine talione calebs.

Nil

Nil est deterius latrone nudo:
Nil securius est malo poeta.

Sometimes by superadding, after the assertion, the *reason* of it: the *reason* either set * *absolutely*, by way of *Epiphonema*, and *Sentence*:-- As: 26. 2. Or following. By Epiphonema or Sentence.

Tantas conversiones, aut fragilitas mortalitatis, aut fortunæ mobilitas facit.--

Or * *relatively*, by *Conjunctions causal*: *Quia, nam, si, sicut, qui, sicut, &c.*-- By a Conjunction causal.

Or sometimes by *Interrogation*; Example:

Bonum est virtus, quia nemo illâ malè uti potest. -- *Jure occisus* Saturnius *res novas moliens, sicut* Gracchi. --

Anima immortalis est, nam immortale est quicquid ex seipso movetur.-- *Ejus igitur mortis sedetis ultores, cujus vitam si putetis per vos restitui posse, nolitis?*--

Quem alienum fidum inveries, si tuus hostis fueris? --

Quo fit ut scribere longiores epistolas nolim, velim legere; illud tanquam delicatus, hoc tanquam ociosus: nihil est enim aut *pigrius delicatis, aut curiosius ociosis.*

The Argument, *Sum delicatus,*

ideoque piger, & igitur ſcribere nolim, &c.--

'Abſit ſuperbia, aſperitas, nec timueris contemptnm. 'An contemnitur qui imperium, *qui faſces habet, niſi qui ſe primus ipſe contemnit?* --

The Argument. *Faſces habes, ergo contemptum non timeas.* --

Nam cum familiaritatem noſtram ad præſidium ornamentumque tibi ſumpſeris, nihil eſt quod negare debeam, præſertim pro patria roganti; quid enim precibus, aut *honeſtius piis, aut efficacius amantis?* --

The Argument: *Preces ſunt piæ, ſunt obſequentis, ſunt amantis, ergo negari non debent.*

Longeque valentior amor, ad obtinendum quid velis, quam timor: nam timor abſit ſi recedas; *manet amor*; *ac ſic, ut ille in odium, hic in reverentiam vertatur.* --

The Argument. *Amor manet in receſſu; imo in reverentiam vertitur: Timor abit & mutatur in odium: ergo valentior amor timore.*

Pulchrius hoc Cæſar, quam ſi recuſares omnes: nam recuſare

cusare omnes [honores] *ambitionis, moderationis est eligere parcissimos.* -- Quintil. pro Cæco. -- *Aliis tradidit in parentum sanguinem luxuria ferrum.* Luxuria videntium crimen. *Aliis meretriculæ amor immodica poscentis.*

Amor, cui renunciant oculi. --

2. Philipp. *At placuit* L. Catulo, cujus semper in hac republica, &c.-- *placuit* M. Catoni; qui cum multa &c. -- *Abstinui causis agendis: primum quod deforme &c. His quoque accedit &c.* --

The Argument. *Deforme erat &c. ergo abstinui &c.*

A quibus libenter requisierim, cur concedant (si concedant tamen) Historiam debere recitari? quæ non ostentationi, sed fidei veritatique *componitur: cur Tragœdiam?* quæ non Auditorem, sed Scenam & *Actores: cur Lyrica?* quæ non Lectorem, sed Chorum, & *Lyram postulant.* --

The Argument. *Historia ostentationi non componitur; ergo non debet recitari &c.*

An satius fuisset dixisse [*fœlicem*]? quod non moribus, *sed fortunæ datum est. Satius, magnum?* cui plus invidiæ, quam pulchritudinis *inest.*

The Argument. [*Fælix*] *eſt nomen fortunæ; ergo non ſatius fuit &c.* (See *Sect.* 1. *Num.* 4. *Sect.* 6. *Num.* 15, 16.

27. 3. Or interpoſed. Sometimes by interpoſing in the middle of the Diſcourſe the *reaſon*, (when it may be briefly expreſſed) by a *Parentheſis*, or an *Ablative cauſal*. Example:

De amicitia, quam à me violatam eſſe criminat^us eſt (quod ego graviſſimum crimen judico) *pauca dicam.* 2 Philip. --

The Argument. *Violatio amicitiæ graviſſimum crimen; & de eâ criminatus eſt me &c. ergo pauca dicam.*

Jam illud, cujus eſt, non dico audaciæ? (cupit enim ſe audacem dici) *ſed, quod minimè vult, ſtultitiæ &c.* -- *Eſto, hoc imperitè* (neque enim ab homine nunquam ſobrio poſtulanda prudentia) *ſed videte impudentiam.*-- *Unde auguror quæris? non quia affirmat ipſe* (quo mendacius nihil eſt) *ſed quia certum eſt, &c.* -- *Audivi Fundanum ipſum* (ut multa luctuoſa dolor invenit) *præcipientem quod &c.* -- *Inde dictum Bæticorum* (ut plerumque dolor etiam venuſtos facit) *non illepidum*

pidum ferebatur &c.--Tu equidem (pro cæterâ diligentia tua) *admones me, &c.*

SECT. VII.

THus much of the chief *Figures* adorning an Oration. It remains, in the next place, that we ſpeak ſomething of *Stile*; the ſeveral kinds and faſhions thereof; and the figures more proper to it. IV. *n.* 1. --4. Of Stile.

1. And here firſt you are above all things to avoid a perpetual equality, and likeneſs in it; 1. either for the expreſſion of your matter; 2. or for the illation. Any one, though the beſt form of ſtyle, being worſe, than a mixt. 1. To be perpetually varied.

1. For your *expreſſion.* You are not every where to uſe either flouriſhing *Metaphors*, as ſome of our Moderns: or grave ſentences, as *Seneca*: or acute, and exactly-ac- 2. 1. In the Expreſſions.

cording periods, as *Tacitus*: or ſweet and conſenting cadencies, as *Iſocrates*: but, interchangeably, ſomething of them all; now one, now another. (*Admixi certè ſumus, at quamlibet diverſa genera lectorum per plures dicendi ſpecies teneremus, &c.* Plin. l. 2. Ep. 5.) That the diverſly-affected Auditors, may, notwithſtanding find every one ſomething, with which he may be taken. Or at leaſt, that the likeneſs of it may not cauſe a tedioulneſs to them, or, in the ſpeaker, bewray affectation. Adde to theſe, that your invention may, thus, be more relieved, and recreated, as it were, which, ſtill kept in the ſame Track, contracts alſo a wearilomneſs to it ſelf; and, delivering things ſtill in the ſame manner, is quickly exhauſted. For the wit enlargeth it ſelf, not ſo much by the forging perpetually new conceptions, as by the ſeveral dreſſes and diſguiſings of the old, put in a new figure, that they may

not

not be known for the ſame.

2. For your *illation*. (See *Sect.* 3. *Num.* 1. *&c.*) which an Orator varieth many wayes. 2. In the illations. 3.

1. By making frequent interrogations, which are the very life and ſpirit of an Oration, continually awakening, and exciting the drowſineſs of the Auditor, or Reader, as if he were demanded, or elſe conſulted-with, for an anſwer. And yet, for the moſt part, nothing is ſo much out of queſtion, as that which is made a queſtion of. 1. By interrogation.

An ego verear, ne me, &c. --

[Uſual for Tranſitions.]

Biſhop *Andrews*.-- By me Kings reign. A cauſe of Kings reigning then. What is that cauſe? *Per me*. And *Per me* is a perſon. What perſon? *Per me regnant*; and that is not *per ſe regnant*. A perſon, and another perſon. And who is that other perſon? Let me tell you this; firſt, tis but one perſon. *Per me*, not *per nos*.-- One perſon it is: I ask then this one perſon who he is?

This

This we find by &c. to be God. By God then they reign. I ask yet further, by what Perſon of the Godhead? The Context, &c. warrants us, that it is *per Jeſum Chriſtum Dominum noſtrum, &c.* -- (See Sect. 3. Num. 8.) --

4. 2. By making frequent objections;

2. By Objection.

Dicet aliquis -- Quæret quiſpiam -- ſi quis forte miretur -- At enim te in diſciplinam meam tradideras. -- At aliud eſt actio bona, aliud oratio. Scio nonnullis ita videri; ſed ego &c. --

5. 3. By frequent change in his ſpeech of the perſons.

3. By frequent commutation of Perſons.

Sometimes ſpeaking of himſelf.

Teſtor mentem meam, dum hæc ſcribo. -- Quantum mihi tamen cernere datur. -- Simul cogito, cum ſint iſta &c. -- Etenim memini, tunc veriſſime, &c. --

Sometimes to a ſecond Perſon.

Te miror, Antoni, quorum facta imitere, eorum exitus non perhorreſcere? --

Some-

Sometimes of a third.
See it frequent in *Cic.* 2. *Phil.*

Non video, quid in me despicere possit Antonius. --

Sometimes making a third to speak. As in all *Prosopopœia's*, &c.

-- Cic. pro Milone -- *Me quidem, Judices, exanimant & interimunt hæ voces Milonis, quas audio assiduè; valeant, inquit, valeant cives mei, sint incolumes &c.* --

4. Often doubting, and reasoning with himself. Often speaking of his own qualifications; often declaring his own affections; or delivering for, and as, his own judgment, or opinion, what he knowes is every mans else, because he will not seem to impose upon his Auditor. 6. 4. By Dubitation.

Neque enim ego, ut multi, invideo -- Affirmo & licet impunita, &c. affirmo audacter (atque ut spero, tutò) profiteor. -- Adjiciam, quod me docuit usus, magister egregius -- Utique breviter, quod sentio, enuntiem. -- Sed ego (forsitan fallor) persuasum habeo. -- Scio nonnullis ita videri; sed ego, &c.

5. Of-

7. 5. By Admiration.

5. Often falling into admiration, or exclamation; and alwayes heightning his own passions first, to excite other mens.

6. By Consultation.

6. Often directing his speech more particularly to his hearers, as consulting and deliberating with their wisdom; as appealing to their judgement.

Æstimate quæ vita &c. -- *Quid agam Judices? quò conferam me &c.*

8. 7. By Præoccupation.

7. Or many times pre-occupating it: and taking for granted, that they are, what he desires, that they should be: whilest they also like it better, by him to be supposed knowing, than instructed, as ignorant.

Adnotasse vos credo (Patres) -- *Quis enim nescit (Judices) hanc famæ esse naturam?* --

9. 8. By correction.

8. Reflecting upon, correcting and revoking, as it were, something said, but to make some further

ther advantage thereof. As

Filium unicum adoleſcentulum habeo. Ah! quid dixi habere me? *imò habui Chreme; nunc habeam, necne, incertum eſt, &c.* -- *Quas ille leges; ſi modò leges, & non faces belli, & peſtes reipublicæ, nominandæ ſint.* -- *ſed nimis urgeo, commoveri videtur adoleſcens.* -- *ſed finis ſit; Neque enim præ lachrymis loqui poſſum: & hic* [*Milo*] *ſe lachrymis defendi vetat.* -- (See *Sect.* 6. *Num.* 16.)

9. Often arguing with his adverſary, and frequently conceding to him ſomething, after he hath already proved the contrary againſt him, with an [*Eſto*; Grant it be ſo,]: when he hath enough beſides to oppoſe; or ſomething alſo to urge out of ſuch conceſſion. 10. 9. By Conceſſions.

Sed quid opponas tandem, ſi negem -- fac potuiſſe -- ſed ſit beneficium -- 2 Philip.

10. Relating contrary opinions, as well as his own; but when there is a ſufficient prejudice of them inferred with an Ironical [*Scilicet*, or, *Credo*, or *Niſi fortè*; *Niſi verò &c.*] 11. 10. By ſuppoſitions of Abſurdities.

If

If I do not on these Heads furnish you with many examples, tis because any common Rhetorick-book will afford you plenty.

12. This is a thing I suppose almost needless to be mentioned to you, that the same figures and modes of expression do not suit to every composition; nor to every person; but are to be discreetly used, according to the matter we handle, the men we write, or speak to. The same Schemes become not an *History*, and a *Panegyrick*; a *Letter*, and an *Oration*; a *Controversie*, and a *Moral Discourse*; If one in a Letter to a servant, about some domestick affair, or in a strict controversie, or in a narrative history, should use lofty *Metaphors*, frequent *Interrogations*, *Apostrophe's*, *Prosopopœia's*, *Exclamations*, *&c.* would he not be most ridiculous? yet are some or other of these Rules and Schemes, in all compositions whatever, serviceable.

2. You

2. You ought to vary your ſtile, according as it is prepared for the *ear* or for the *eye*; for an Auditor, or for a Reader. For *ſpeaking*, tis neceſſary, that you obſerve a fuller and opener ſtyle; a ſtricter for the *pen*. For the ſame man, when an Auditor, is not ſo curious and vigilant, as when a Reader. Repetitions here, and doubled ſentences, and enlargements by Synonymal words &c. before the ſhutting up of the period, are but neceſſary: (*Brevitas, quæ ocioſum fortaſſe lectorem minùs fallit, audientem tranſvolat, nec, dum repetatur, expectat. -- Sint omnia dilucida, & negligenter quoque audientibus aperta. Nam non, ut intelligere poſsit multis frequenter cogitationibus avocatus, ſed ut omnino non poſsit non intelligere, curandum. -- Quint. lib.* 8. *cap.* 2.) There what can be more tedious? All the force alſo and ſmartneſs, and ſting of the ſpeech being loſt by languiſhing explications, dilatations and paraphraſe. Whereas, mean-

13.

2. To be 1. Conciſe for the pen: 2. more diffuſed and copious for ſpeaking.

meanwhile, if brevity chance ſometimes to be obſcure, the Readers diligence (who moſtwhat are the learned) may ſtay upon it, till he hath diſcovered it: if any thing of moment is but once ſaid, his undiſtracted ſolitude either eaſily remembers it, or at pleaſure (where all lies ſtill before him) reviews it.

3. Yet more circumlocutory, and verbous for Extempore.

Extemporal Eloquence eſpecially muſt uſe a long and compaſſing ſtyle; that whileſt he ſlowly effunds what is already prepared in his memory, the fountain of his wit may have the more time to repleniſh it with more, and never ſuffer this ciſtern to be quite exhauſted. Therefore ſuch muſt rather make uſe of *Metaphors*, and *Similes*, and *Deſcriptions*, and *Paraphraſe* of their matter, and digreſſions, than of acute ſentences, and conciſe Periods: and generally muſt rather imitate *Tully* than *Tacitus*.

3. In general, addict your self rather to that *ſtile*, to which your natural abilities incline you; ſome perſons having a more acute conceit, fit for a *ſhort*, others a more voluble expreſſion, agreeable to a *longer* ſtile. 14.

3. Of ſhort and long ſtiles.

Of which there is no one ſort but hath its proper graces and defects. A *ſhort* period loſeth ſo much of ſmoothneſs, as a *long* and round one of acuteneſs: One is more harſh, and the other blunt. One ſuits with reaſon; the other with the paſſions, better: and the Rhetorick of the one is more ſweet, of the other more powerful. If the one ſeem more learned, the other ſeems more natural and unaffected; and if this hath an elegancy, the other hath a ſimplicity that pleaſeth one. One entertains naturally ſome ſorts of figures, wch the other cuts off; as the *ſhort* is adverſe to *Metaphors* &c. the *long* to exact *correſpondence*, and libration of its parts. Of the two, the

ſhort receives more diſadvantage in the ſpeaking, except where there happens a pronunciation moſt accurate; and the *long* more in the reading; ſeeming to have ſomething ſuperfluous to the ſtricter examination of a now paſſion-leſs judgment. Either very long, or very ſhort, periods are ſubject to obſcurity: one not opening and ſpreading the matter enough; the other over-burdening the Auditors memory. Yet who ſo will not loſe the acuteneſs and elegancy in the one, or ſuffer the diſmembring in the other, muſt in ſome things hazard the imperſpicuity of his ſtile. *La ſoverchia chiarezza* (ſaith the *Italian*) *fa l'oratione humile.* And again, *L'oſcurita genera la grandezza de l'oratione.* --

15. 4. Of perſpicuity in ſtile.

4. Whatever ſtile you rather entertain, you ought before all things to endeavour a ſufficient *perſpicuity* therein; which as it ought tobe the chiefeſt care of an Ora-

Orator(the design of whose speaking surely, is to be understood; so is it often hindered by the ornaments of speech.

Hindered. 1. By not observing cautiously an uniformity of *stile* (I mean for the same period) which much directs the Reader, or Auditor) but often changing, without necessity in the following clause, the *Verb*, or its *Nominative*, or the Cases of the *Nouns*, the Voices and Tenses of *Verbs*, the Connexions, &c. which are assumed in the precedent Clause. *Example*:

Hindered, 1. By multiformity of stile in the same period.

When we desire the same perfection, what hinders that the same means may not be used by us?--more uniform this [that we may not use the same means].--These are unspeakable ravishments to a refined intellect, though a sensual appetite doth not discern their excellencies -- better [though undiscerned excellencies to a sensual appetite. -- Would men guide themselves by reason, and were the dictates of nature observed by them-- more uniform [and observe the dictates of nature.]-- As these things cause much joy to the children, so the parents are greatly afflicted by

them -- better [so great affliction to their parents.] - Wealth is seldom severed from from pride, and humility more often accompanieth poverty-better [and poverty more often is accompanied with humilty.]--

16. 2. By too curious a transposition of words (for the *emphasis* or numbers sake, (*Vide Sect. 5. Num. 4.*) from their natural place.

2. By a too curious transposition of words.

(*Adhuc pejor est [ad impediendum intellectum] mistura verborum, qualis in illo versu;*

Saxa vocant Itali mediis quæ in fluctibus aras.)

Especially by Oblique Cases, or Adverbs (as [*onely, also, again, &c.*]) being carelessely adjoyned to one word, when in the sense they belong to another. As:

[*I onely desire this*] applied to the *Pronoun* [*I*] or *Verb* [*desire*] when belonging to the *Article* [*this*] *I desire onely-this*]. -- [*He brought some part to the Table, of his provisions.* For; [*He brought to the Table some part of his provisions.*]

3. By

3. By using of too many *Metaphors*; or prosecuting the same too far; which though many times the best expression, yet are they not also the most plain. 17.

3. By using too many Metaphors.

4. By contracting our speech (for the avoiding of *Tautologies* and repetition, or also for the more brevity, and acuteness of the stile) and paring away some words necessary to the explication of our sense, endeavouring wittily not to be understood. 18.

4. By too much contraction of speech.

And here happens a fault many wayes, 1. By expression of *Relatives* or other *Expletives* in one clause, and not in the other, when both clauses refer in the same manner to a third. As:

[It was the onely matter, worth standing upon, &c. or that a judicious man would press] for [onely matter that was worth &c. or that a judicious man, &c.]

Or by omitting of the *illative*, or *redditive* to some Conjunction

causal, or conditional, preceding; when that which is inferred ſtands at ſome diſtance from it. As after [*becauſe, when, ſince that,*] omitting [*therefore, then, it follows that &c.*]

[*Since, or becauſe, they could not do the work, they could not expect the reward*] for [*therefore they could not expect, &c.*]

Such *illatives* omitted (I ſay) where the *premiſe* is extended to ſome length, cauſe much ambiguity. Secondly, By leaving a *relative* [*which, &c.*] ſingle (to avoid tautology) where it may have a doubtful reſpect to many antecedents: wherein ſome are apt to imitate in their *Engliſh* the phraſe of thoſe learned languages, where, by reaſon of the variation of *genders*, ſuch ambiguity is not incurred. Here therefore you are either to make the true *antecedent* the laſt; as it is better thus: *The valour of Caſar, who -- Caſar's valour, which*

which &c.]-- than, [*Cæsar's valour, who--the valour of Cæsar, which--*] Or, where the composure permits not this, to repeat with, or before, the *relative*, that *antecedent* to which it belongs, or to joyn to the *relative* a *Synonyma* thereof. As:

That happiness onely is to be found in piety; for the acquiring of which men compass sea and land. Where [*Of which*] referrs to happiness, not piety. To be made clear thus; for the acquiring of which happiness] or [of which felicity]. or to be repeated again [*that happiness*] for the acquiring of which] or the precedents to be thus ordered; in piety onely is to be found that happiness, for the acquiring of which, &c. --

Thirdly, By using, *Participles*, rather than *Verbs* with their *articles* and *conjunctions*. As:

-- He, grieved, forsook: -- for [He, who was, after, whilest, when, because, he was grieved forsook] the *participle* [grieved] being either *indicative*, or *causal*. They found him, much inclined to passion, exceedingly displeased upon this relation &c. -- for: [him, who was much, or because he was much inclined to passion, to be exceedingly displeased, &c.] Things thus ordered, he hasted to conclude -- for: [after, or whilest that things,

things were thus ordered]-- [They ſuffering patiently, he will ſuccour]-- for [if they ſhall ſuffer patiently, &c.]

Or by uſing ſome other contractions (mentioned before *Sect.* 4. *Num.* 9.) where is ſome danger of ambiguity.--

19. 5 By too long protraction of Periods.

5. By long deferring the concluſion of a Period: (*Non in longum dilata concluſio*, Quint. l. 8. cap. 2.) which happens, either

1. Either by Paraphraſes.

1. By circumlocution of our meaning, and accumulation of empty words, out of an affectation to copiouſneſs and fluency, the ſenſe thus ſuffering more darkneſs from that length, which is uſed for the more perſpicuity: (whereas the matter is more clear, where onely nothing is wanting, than where ſomething alſo doth redound.) Of this *Quintilians* rule is to be ſtrictly obſerved (eſpecially in what is penned for a Reader.) *Nihil neque deſit, neque ſuperfluat.* An uſual fault

fault among thoſe, who affect good words and expreſſions, is this redundancein their ſtile; who between two equally-good illuſtrations, loth to loſe either, intrude both.

Or 2. by interpoſing many *parentheſes*, and accumulating many conſiderations and circumſtances in the ſame period, out of fulneſs of matter, and its pertinency to to that place (a diſeaſe to which luxuriant wits (eſpecially thoſe who would incloſe much matter in a little compaſs) are very ſubject, and where invention is a great enemy to eloquence) by which whereas we ſtrive to ſay all, we do not ſay ſo much to the Auditors underſtanding, as if we ſaid leſs, and withall diſturb the uniformity of our ſtile. *Etiam interjectione (i. e. Parentheſi) ut medio ſermone aliquem inſerant ſenſum, impediri ſolet intellectus; niſi quod interponitur, breve eſt.* Quint. l. 8. c. 2. -- And *Circumſtantiis nimio pluribus orationem veſtire parit tædium.* Bacon. Where

2. Or by Parentheſis.

note

note that it much helpeth for perſpicuity not to put terms too far aſunder, which relate one to another; (as *Nominative* and *Verb*, *Comparatives &c.*) As:

What differs he, who ſubverteth the laws, &c. --- from a Tyrant] where the matter interpoſed is very long, better premiſing it thus. [*He who ſubverteth, &c. what differs he from a tyrant*] (See *Num.* 22.)

20. 6. By want of exact diviſion of our matter.

6. By not making a diviſion, and ſorting, of our matter (See *Sect.* 2. 1. *Num.* 2.) or Secondly after this made, by the not duly mentioning our Tranſitions. Or Thirdly, by proſecuting ſeverally the members of a diviſion without firſt numbering them all together (a frequent fault) which capitulation of them, eſpecially when we dwell long upon the particulars, is firſt to be made, (and the branches of it again ſeverally to be repeated, as they come to be handled.) As you may ſee in ſome of thoſe examples mentioned before *Sect.* 6. *Num.* 22.--

Amongſt

Amongst all these impediments of perspicuity, the chief are 1. a very short stile; (-- *Brevis esse laboro-- Obscurus fio.*-- Hor.) or 2. a stile full of *Parentheses*. For remedying the first: 21.

1. In a *Laconick stile* you must use a multiplication of the like expressions; and the substance of what is said briefly, must be said more than once, (onely the expression changed), both to make a further explanation of the matter, and to leave a perfecter impression in the Auditor. Lastly it is to be, in effect, the same with a *long stile*. *Est quædam partium brevitas, quæ longam tamen efficit summam.* Quint. One of those longer periods must be answered with a heap of these smaller, and the magnitude of the one equalled with the multitude of the other.

2. For the second, where the *parenthesis* is a short necessary explication, or interpretation of a 22.

word,

word, it may be any where inserted: if not so; the matter thereof is 1. Either some *præcognitum*, and then it is best placed next before such a period. Or 2. some reason and argument to confirm somewhat there asserted; and then it is either to be made part of the sense to fill up the remainder of the period: the intended sequence of matter being removed to the next, when the *parenthesis* hath nearer relation; or (a *memorandum* being made of it in a by-paper as you are writing) it is to be inferred after the period finished. *Inferred*, either * by a *Conjunction*, *Causal*, *Illative*, *Exceptive*, &c. [*although*, *but*, *yet*, *because*, *for*, *therefore*, *since that*,] as the *parenthesis* is a reason or a consequent of what is said. As:

[*Cæsar* (who intended ro revenge his &c.) invited the Commanders &c.] where the *parenthesis* is very long, is bettkr changed thus: [*Cæsar* intended to revenge -- and therefore invited-]. Or [*Cæsar* invited -- because he intended to revenge--]

Or

Or * by the repeating that word of the former period, to which the *parentheſis* appertains, and ſo joyning the *parentheſis* to it after the period. As:

[*Dabitur non cubiculum Principis, ſed ipſum Principem cernere, in publico, in populo (cui locorum quinque millia adjecit. &c.) ſedentem*] where the *parentheſis* happens to be very long is better changed thus; [*in populo ſedentem Populo, cui locorum quinq; millia adjecit &c--*]

For all *parentheſes*, that are not explications, are moſtwhat aggravations unto, and elegant gradations, or reflections upon, what is formerly ſaid; and ſince they are ſo, and may be ſo well husbanded, this ingrafting of ſeveral matters into one another by *parentheſis*, if it argues a good wit, it ſhews a weak and unthrifty Orator; whoſe orderly production of his matter is one of his greateſt perfections; beſides the regard he is to have to uniformity of ſtile, and the intellect of his Auditor, who much

better discerns things severed, than many intwisted together, and offered all at once in a croud to his examination. Or 3. lastly, if the *parenthesis* be long, and the matter thereof can neither well be premised, nor deferred, the words preceding the *parenthesis* are to be again repeated and resumed after it, that the perspicuity of the sense no way be lost. As:

Those persecutions (which have bin, &c.) *those long persecutions* (I say) have not extinguisht, &c.--

--Thus may *Parentheses*, and the intertexture of various matter many ways be prevented; but not without the inconvenience of multiplication of words, and further extension of the discourse.

23. Note, that *Parentheses* are not half so troublesom to a Reader, as to an Auditor, because they are marked out in the paper to the eye, but cannot be so in the voice

to

to the ear: therefore in compoſitions which are to be ſpoken, they are much more carefully to be avoided.

24. Some other neceſſary ſteps to Oratory.

After all the Rules of Oratory well ſtudied and known, the practice of three things is yet further neceſſary unto you, for the acquiring this Art.

1. The frequent and aſſiduous *reading* of ſome Authors and pieces that are eloquent; uſing rather ſome one that is excellent, than many. *Prono ſtudio, affectu, conſilio, feratur Oratoriæ Candidatus, ut alicujus in dicendo ſit ſimilis, quem totâ mente atque omni animo defixus intueatur, ille autem ſit unus, quo æquabilior componatur ſtilus.*

2. *Tranſlating.* 3. Frequent *exerciſe of your ſtyle*, and *Imitation. Uſus, dicendi Magiſter eſt optimus* (ſaith *Pliny* junior) *modo ſit diligens primo, non celeris ſtilus.*

25. The Tranſlating is to be. 1.

* Sim-

*Simply & *ad verbum*, but this never further, than it well consists with the propriety of the Language into which you translate; which you are alwayes diligently to observe, as well by inversion and alteration of the phrase for excluding expletives (see *f.*4. *n.*4.) and preserving the weightiest words in their due place (of which see *f.*5. *n.*4.) as by inserting words necessary, (as *Epithets*), &c. in the English Tongue (see *f.*6. *n.*1.) and excluding redundants to the sense in the orderly expression of that Language into which you translate. (For every tongue, from the varying of their *Grammar*, hath a several capacity of expression) rather offending in being too concise, than too copious; it being a reputation to the amplitude of that Language, which can signifie more matter in fewer words.

2.* By rendering verse in prose: a little bending the expressions, and mitigating the poeticall, into an Orator's Stile.

3. By

3. * By contracting things copiously ſaid by others; and again, amplifying, what others have delivered conciſely.

SECT. VIII.

IN all your compoſitions, after the laſt hand added to your ſtile; yet, to try whether the words be well placed, and the numbers well fitted, and the phraſe enough perſpicuous, an *audible recitation* of them is not to be omitted. And you are to ſound them diſtinctly and tunably, and as you would do before an audience, * to take the experience of your voice alſo, and (after the contrivance of them in the brain, and the examining of them again, when ſet down in writing, by the eye) * to bring them at laſt by their ſounds, to the teſt and triall of the ears; which have a moſt acute judgment reſiding

V. *Nu.* 1. 5. Of recitation of out compoſitions,

properly in them (as also all the other senses have) distinct from that of the mind, and of which the soul is not capable, but by this instrument; (for what but the ear can measure sounds?) discovering to her, besides the defects of numbers, and ill-soundings in the cadence, (which the soul, in the silence of the pen and of composing, discerns not) discovering also besides these (I say) many latent obscurities of the stile, which seeming clear to the fancy that conceived them (as our own things are by our selves more easily understood) and again to the eye that easily recollects them (that being permanent before it in the paper, what passeth away in the sound) yet are many times dark and obscure, not onely to the Auditor, but to the probation of this out-lodging sense of the Composer; whose own ears give him almost as impartial a censure, as those of other mens, concerning the perspicuousness and ob-

obſcurity, ſmoothneſs and roughneſs, of his ſtile. In which ear if the Oration pleaſe not, it is much leſs effective on the paſſions. (*Nihil intrare poteſt in affectum, quod in aure, tanquam quodam veſtibulo, ſtatim offendit*, ſaith *Quintilian.*) and, *Acerrimum eſt aurium judicium*, (ſaith *Pliny*); *ita ut oratio, quæ ſcripta placet, recitata non probetur.* Firſt then we ought to try our compoſures this way; by which the ſoul, receiving them more remotely, conveyed to the ear by the voice, and from this returned to her, as it were, from abroad, and that onely in a tranſient ſound, ſits now as the moſt diſintereſted Arbiter, and impartial judge of her own works, that ſhe can be. Which office *Pliny*, the more exactly to perform, procured his own compoſitions to be recited to him by ſome other than himſelf.

But next it is almoſt neceſſary alſo, after this *examen*, which may 2.

be too partial to our own conceptions, to try them before some friend, or company, or communicate them to them to be perused. See *Plini*'s diligence herein *lib.*7. *ep.* 17. *Nullum emendandi genus omitto: Ac primum quæ scripsi mecum ipse pertracto, deinde duobus aut tribus lego: mox aliis trado annotanda; notasque eorum, si dubito, cum uno rursus aut altero pensito; novissimè pluribus recito, ac (si quid mihi credis) tunc acerrimè emendo; nam tanto diligentiùs, quanto solicitiùs intendo. Optimè autem reverentia, metus, pudor, judicant. -- Et cum multis, & sæpe, tractandum, quod placere & semper & omnibus cupias -- Nec verò ego, dum recito, laudari, sed, dum legor, cupio.* -- For even those who are much inferiour in the same faculty, and not able to produce the like, may yet judge of what we compose, better than our selves, and that not onely for cadence, perspicuity, singularities, and indecent affectations, &c. (which

(which as it is somewhat hard for us to discern, so it is for them to mistake) but also concerning the whole matter, disposition, and ornaments, of our work.

For 1. first what letteth, that those, short of us in fancy, may exceed us in judgment? Or 2. if not, yet are we more dis-enabled to this office by self-love to our own productions, than they by ignorance, &c. Therefore our selves also judge perfectlier of these, when we have for a while laid them aside, and the ardency of love, which we have to any new parturition, is by some space of time abated, after that we have diverted to some other imployment, amongst which, as amongst children, commonly the yongest is most affected. Or, 3. if not this neither; yet since our works are according to other mens capacity, and not our judgment, estimated, and, as they are composed by us, so, are, for them, we ought perchance in something

to depart even from the right, where they disallow it. (It was *Pomponius Secundus* his saying *Provoco ad Populum.* Plin. lib. 7. Ep. 17.) For none is an Orator to himself, but others; and therefore what is not writ agreeable to their apprehensions, is written to small purpose; and what is most accommodated to these, do not themselves best determine? what is writ for others, is either to profit, or to delight them; but nothing in this kind profits much, which doth not first please; and what best pleaseth them, they best judge. Therefore since a discreet Orator would onely use what they may like, it is also very requisite, that he trie how they like what he useth. Onely in this he is to observe not singular opinions, but some more general consent in their judgement; which, when in many the same, is seldom mistaken.

SECT.

SECT. IX. VI.

IT remains yet that ſomething be ſaid of *Pronunciation* and *Action*. *Num.* 1. 6. Of Pronunciation.

1. In the *Pronunciation*; 1. *Monotonia i. e.* the ſame continued Tone; 2. The ſame ſtay upon every word; and 3. The ſame Pauſe between them, are ungraceful, and to be avoided. (*Non ſolùm in membris, ſed etiã in articulis, eſt aliqua pronunciandi varietas, ſine quâ nihil neq; majus neq; minus eſt.* Quint. l. 11. c. 3. The height, the length, & diſtance between words, are ſtill to be varied, and that not onely in the concluſion, but in every article and clauſe of a Period; ſome words being ſpoken higher, ſome lower; ſome ſwifter, and with force, ſome ſlower and more mollified: Elſe nothing ſaid is made more or leſs conſiderable, than another; when yet alwayes ſomething is ſo. And ſo for *pauſes*; *comma's*, and all other diſtinctions require ſome, yet not all the ſame ſtay. Nay ſeveral words have a different ſtop from the ſeveral ſyllables of the ſame word. (*Eſt quoddam in ipsâ diviſione verborum latens tempus.* Quint.)

And this not without much reaſon, For beſides that hereby, what is moſt eminent in our reaſoning is elevated, and prolonged beyond the reſt, and the columns of our diſcourſe ſingled out for the Auditors ſpecial obſervance; *beſides this*, I ſay, as in all other things men are both eaſed and delighted with perpetual variety, and change, ſo 'tis in *Pronunciation*; the varying whereof yields a great delight to the ear, but alſo as great an eaſe and refreſhment to the voice. What gives ſinging ſuch a raviſhing power over us, but a well-proportion'd variety of the Notes? What advanceth Verſe above Proſe, but a perpetual change of the feet? (the harmony of which, when placed in ſuch an order, being once obſerved, made afterward a diſpoſition of them, a law for Verſe) even the ſame power theſe retain, * in the Orators ſtile, as in verſe, though it muſt needs be more looſe (*non vacat exiguis*) and * in his *pronunciation*, as in a ſong; though it muſt needs be leſs curious, and affected.

2. Now thoſe words which the voice is chiefly

chiefly to ſtay upon, and give an extraordinary *Emphaſis* to, are ſuch, in which there lies ſome figure, as all *Antitheta's* and *correſpondents*, and words relating to another, and generally the *mediums* (in which lies the greateſt burden) of our arguments. (*Obſervandum quo loco ſuſtinendus, & quaſi ſuſpendendus ſermo ſit.* Quint.) Examples.

Integritas tua te purgavit, *pudor* eripuit.---
An *lingua & ingenio* patefieri aditus ad urbem potuit, *manu & virtute* non potuit?

Which as they were purchaſed *by us*, ſo provided *for them*; *they* have the *right* of what we have the *poſſeſsion*.

3. And amongſt the reſt alwayes the cadence of the Period, which is moſt obſerved, and accordingly by the voice uſually moſt varied, ought to be fitted for a more tunable pronounciation (*Ratio pedum magis & deſideratur in clauſulis & apparet.* Quint.-- and -*Aures tum magis judicant, cum orationis impetus ſtetit, & intuendi tempus dedit.*) Here therefore the chiefeſt Orators, though negligent of all the reſt, have obſerved certain meaſures and feet; *placet pleriſque dichoræus*, ſaith *Quintilian*: and *Tully's* [*eſſe videatur*] is famous.

Yet

Yet this ſtrictneſs extends not to above four or five of the laſt ſyllables. A due and tunable clauſe therefore of a Period after the laſt Pauſe that is made before it (i. e. the Comma or other Point that precedes &c.) ought to be ordinarily at leaſt of four ſyllables; becauſe the voice begins its variation ſome Notes before the ſyllable that concludes: (For who can conclude handſomely that knowes not of it, before he is enter'd into the laſt word or ſyllable?) And theſe ſyllables are better all *long*, than all *ſhort*; thoſe having more ſtability and weight; better *long* and *ſhort* interchangeably, than all *long*; the *ſhort* being far more ſmooth and ſweet, and the voice alſo requiring by courſes ſome ſyllables, wherein to ſpare (as in the *ſhort*) and ſome again, wherein to extend it ſelf (as in the *long*.) By *long*, I mean thoſe whereon the *emphaſis* of the word reſteth; and by *ſhort*, thoſe which the voice uſually toucheth more lightly, as *fa-* in [*favour*] and *-ward* in [*reward*] are to be accounted long; *-vour*, and *re-*, ſhort.

And

And therefore in verſe (wherein there is more care of Euphony in every part) though the *Engliſh* doth not ſtrictly obſerve ſet quantities, yet hath it a great latitude of roughneſs or ſmoothneſs, according as theſe are well placed; nor flowes it ſo gracefully, 1.* unleſs ordinarily every ſecond ſyllable, or latter part of the foot be *long* (eſpecially the latter ſyllable of the firſt, and of the penultime, foot). As this verſe:

[*Theſe in the Summer of thy favor grow*] runs better than this:

[*In the Summer of thy favor theſe grow*]. And note, that *Iambicks* are better than *Trochæ's*, and *Spondæ's* than *Dactyles*. As for terminations, thoſe uſually *ſhort* in the Latine (not regarding poſition) are ſo in the *Engliſh*, as the *Liquids*, &c. And thoſe again *long*, which have *long vowels*, *double conſonants*, and endure a harder pronunciation, eaſily known to every ones experience. And Secondly, * Unleſs more frequently words ending with a *conſonant* be received by others beginning with a *vowel*, and *è contra*.

Mo-

Monoſyllables, harſh, and requiring, as ſeveral words, ſome little pauſe between them, conclude not ſo tunably. (*Monoſyllaba, ſi plura ſunt, malè continuabuntur.* Quint.

4. As for the reſt of our ſtile, 'tis ſufficient if the ſeveral clauſes (any great diſparity of which ſounds very harſh, and unequal) be, as much as conveniently may be, of a like and proportionable extenſion; and that, neither very ſhort, nor very long; not under four ſyllables ordinarily, nor exceeding ten, or twelve: for the voice cannot vary under four, nor ſo tunably at once pronounce above ten. Hence five or ſix feet are the *longeſt* verſe uſual in any Language; and two feet the *ſhorteſt*. And by theſe metrical members of Poetry (which were onely firſt uſed, becauſe found more to pleaſe; the Orators aim, as well as the Poets) all our proſe alſo is tacitely modelled: though it muſt alwayes avoid the appearance thereof, leſt it ſhould ſeem to be more affected, leſs natural, leſs maſculine, by ſo much term-

trimming; as alſo to be ſtrict therein would be too troubleſome.

That the voice may have its true compaſs, both to notes higher and lower, as the words and the paſſions do require, 'tis to be placed in a middle key between both, to riſe and fall at pleaſure. (*Mediis inter acutum & gravem utendum ſonis, & intermediis imum ſupremumq; ſpatiis.*) Elſe put in a *Baſe*, how can it deſcend, or aſcend, in a *Treble*? As a ſinging tone, and a verſe-like cadence are alwayes to be avoided, ſo that compoſition and pronunciation coming neereſt them, is the beſt, and, that the voice in ſpeaking be rather elevated ſomewhat, than depreſſed; becauſe we are more prone, for our eaſe, or from our modeſty, to a low tone; which yet, being too deep, and full, and leſs clear, and making accordingly a weaker impreſſion upon the Auditor, is the worſe, of the two extremes: (*Submiſso illo murmure debilitatur omnis intentio.* Quint.). For the length of your pronouncing, Tardity is to be choſen, rather than precipitancy, and a ſcanning as it were (though this alſo no ſmall fault) of all your ſyllables, rather than making perpetual *Synælepha's*; and drowning that which follows, by too much ſtraining that which goes before: whereas the articulation of all ought to be diſtinct, and every ſyllable, to have 5.

have some, though seldom all to have an equal, share, of the pronunciation.

6. Passion chiefly directs the pronunciation: (*Vox respondeat animo. Flexum vocis maximâ ex parte præstant motus animorum, sonatque vox, ut feritur.*) Therefore this to be excited, that the other may be exactly performed; which is as it were the hand to this instrument of the voice, by which it is tuned several wayes, to the begetting like motions, in the minds of others, to those with which our selves are first affected.

SECT. X.

VII. *Num.* 1. 7. Of Action.

Pronunciation ought to be accompanied with some decent *action* and comportment of your body.

This *Action* is especially of the *Eyes* and the *Hand*. Of the *Hand* thus *Scaliger*: *Ratio est manus Intellectus; oratio, Rationis; Orationis, manus, & Manus membrum hominis loquacissimum.* Acting with the hand is using in our discourse the same motion of them, which they have when with them we act or manage the thing whereof we speak. As to *hold out* the *hand*, when we speak of begging: *up*, when we speak of praying: *griping* the *hand*, when of striking: the *hand beating* on any thing,

when

when of anger: *clapping* the *hands* together, when ſpeaking of wonders: *Opening* one or both the *hands*, when making a thing plain or explaining: *Armes* drawn back cloſe to the ſides, when requeſting: putting out the *fore-finger*, when demonſtrating, and as it were ſhewing a thing (therefore is that finger called the *Index*). So the *hand* is *put forward* with the *thumb bended in*, for demonſtrating. The *firſt finger turned down*, for urging, and preſſing as it were: *put up*, for threatning: the *middle finger* put out, for reproching: The *left thumb* touched, by the *Index* of the right hand, for reaſoning, and diſputing: the *touching a finger* with the *other hand*, for diſtinguiſhing, and for numbering. The *hand* brought *toward one*, in ſaying any thing of himſelf; *toward* the *head*, when ſpeaking of the underſtanding; to the *breaſt*, when of the ſoul, will or affections. *Folding* the *arms* in ſadneſs, &c. And laſtly; one, and that no ſmall, ſervice of the *Hand*, is, that it *keeps time*, in our ſpeech, with our periods; being in a kind of ſuſpence and waving, while the ſentence is ſo, and, at the end thereof, returning ſtill to the firſt poſture, as the voice doth to ſuch a tone.

Yet muſt there be ſome caution uſed in the geſtures of the hands, becauſe tis very eaſie, in this, to exceed a *decorum*. An O- 2.

rator

tor then, in his action, 1. must be free from any imitations of levity, as of a *Fidler*, *Dancer*, &c. 2. must be aware of too much finger-action, being not grave. 3. must not undecently extend his *arms* too far any way, either upward, above the *eye*, or down-ward, below the *breast*: or much side-wayes, or backward, or circularly. 4. must turn the action of the *hand* the same way, as the *voice*. 5. must withdraw, and end the action of his *hand* with his sentence; and in the same sentence must not often change it. 6. must avoid a perpetual similitude of gesture; but, more than this, a mimical restless variation (too little being a more tolerable fault, than too much). In which the chief care is to be, that it may not seem affected; but forced from his passion: 7. Lastly, though both the *hands* do more fully express the Orators conceits, yet the *left hand* in action many times needs not be used; must never be used, as principal.

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